

The Mirror's Annual---Out Next Week

THE NEW YORK
**DRAMATIC
MIRROR**

JANUARY 20, 1915

PRICE TEN CENTS



CHARLES CHERRY AND ELSIE FERGUSON IN "OUTCAST"

The Drama and Literature

ACROSS THE FOOTLIGHTS

Rosie Quinn, a Winter Garden product, who, at present, is helping to make "Dancing Around" a sparkling entertainment



White, N. Y.



Byron, N. Y.

After eighteen years, John Drew is again appearing in his successful impersonation of Sir Jasper Thorndyke in "Rosemary"



Winthrop Ames has provided "Children of Earth" with a finely balanced cast. In the picture are A. E. Anson, Effie Shannon and Gilda Varese, all of whom play prominent roles in the prize play



White, N. Y.

Renee Kelly, whose performance of Judy, the orphan girl, in "Daddy Long-Legs," is highly commended



White, N. Y.

Patricia Collinge and Douglas Fairbanks in an attractive scene from James Forbes's successful comedy, "The Show Shop"



White, N. Y.

Harry Coner and Forrest Huff to whom are entrusted the comedy roles in "Lady Luxury"



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THE DRAMA AND LITERATURE

"Literary Quality"—What is It?

By DELAVAN HOWLAND

YES; what is this elusive element, "Literary Quality," about which so many critics and other commentators talk and write so indiscriminatingly, when judging dramatic compositions?

Their general understanding of the term appears to be very vague and indefinite, indeed. It seems to be variously confused with "poetic," "philosophic," "psychologic," or other qualities, and made to answer, by and large, as a measure of general excellence of fineness in a dramatic work.

Literary quality is none of these, although it comes nearest to coinciding with "poetic" value. It is, simply and solely, just what the term indicates, the quality of the *literal* expression (i. e. the *words*, or *language*, used) in a play. That the phrase is illogically employed in denoting anything more than this rotti-meaning, when applied to the Drama, is easily proved by citing those dramatic works (as Shakespeare's) which are universally recognized as supreme examples of Dramatic and Literary Art. Their "literary quality" is not what makes them great as *dramas*; for they can be put into the form of Motion Picture Drama (when they, certainly, can have little or no *literary* or *word* quality), and will still be just as preeminent dramatically. They stand the test of stage representation or other materialization (as in the photoplay); and, because of their style, are able to assume the rich literary investiture provided for them by their master creator. But it is not to their surpassing beauty of verbal imagery that they owe their *dramatic* rank. A crude melodrama could be dressed in the same high quality of literary garb, and the result would be—an infinite absurdity!

The mistaken acceptance to-day of the literary "hall-mark" (colloquially, the "high-brow" mark) as the highest test of excellence in dramatic writing, may be due, indeed, to this same wonderful, complex personality (or personalities?) yecept Shakespeare! Because our Unparalleled Genius of the Stage was at once supreme in both the drama and literary art, the High-Priests of Literature (that art of the "cultured" few as opposed to the "unlettered" many) naturally appropriated him and his works, and established his great name in a chief place in their hierarchy—making it a shrine where the multitudes that came to worship, must fain realize that they stood upon the holy ground of Literature!

Always has the literary "cult" preempted authority in the matter of fixing the value or standing of "writings for the stage." The productions of the classic school of dramatists were, of course, put forth as examples of Literature, and to the secondary importance attached to their "dramatic" contents may be attributed the moribund state of most of these works to-day. The few of them that survive as real drama owe their longevity to the dra-

matic "genius" in their creators, which broke through the chains of literature.

Literary Quality in a dramatic composition may be estimated and valued in two different ways—as to its *beauty* (*per se*) and its *fitness*.

As in all art, the two balancing elements are *Beauty* and *Truth*, *Idealism* and *Realism*. Accordingly as one or the other predominates, will the *genre* of the art be determined. If beauty of wording is made the chief interest, then the combined art-work inclines to the side of Literature. If truth is made paramount, then "the Drama" rules.

It follows that high literary quality can never be made the chief objective in a true dramatic work, since literary "style," which is founded on "beauty" and "ideality" of diction, is farthest removed from the language of "reality," while "the Drama," as the faithful interpreter of life, holds *truth* as its "first cause," and when it accepts the aid of literature, all that it asks from the latter is "fitness" of verbiage. Dramatic Art has its own ideals and canons of beauty, entirely independent of those of its great ally.

The "literary" play, then, should rightly be accorded a place of but small importance in the scheme of dramatic composition, instead of being regarded as a type of ultimate perfection, to be sought after by those who aspire to real and lasting pre-eminence in this greatest of arts. The worship of words—of "sounding phrases" and "rhetorical cadences"—with the false value attaching to the superficial luster imparted thereby, cannot be too strongly condemned in play-writing. The passion for "fine writing" has led hosts of would-be dramatists astray; and the lure of the siren "literary quality" has wrecked many a promising career on the rocks of dramatic failure.

We need only get the proper perspective to perceive the truth in this matter. Cease viewing it among the clouds, as at were, and "bring it down to earth," and the illusion vanishes.

How absurd would be a play of our times in which all of the characters, from the most ignorant street-gamin upward, spoke in a strain of high-flown, magniloquent oratory. This was a faulty trait of the "classic dramas." And yet such plays may be enjoyed as "literature," and (because of their remoteness from our viewpoint) as a kind of extremely idealized drama, so long as we do not attempt to materialize them in our atmosphere.

So, Literary Quality, *per se*, may not be regarded as a prime merit in play-composition; but when this element is made the *servant*, and not the *master*, of the "dramatic principle," admirable indeed may be the consummation. "Fitness" of diction—"characteristic" dialogue—is the true literary "finish" which should be striven for in a play, while the degree of "beauty" permissible in its "lines" depends altogether upon the *genre*, or style, of the work. In

general, the more "ideal," or farther removed from "reality" it is, the more "literary" beauty may be introduced therein; and, *per contra*, the more plain and true it is to life, in its diction, the greater it becomes as "drama."

Once and for all time, then, let us realize that this fetish, "Literary Quality," which has *addoped* the devotee of dramatic composition for so long—and in adoration of which they have consumed so much "midnight oil," and burnt so much intellectual incense—is a mere "will-o-the-wisp," a phantom, in pursuing which they have not only wasted their time, but have neglected their true and proper duty. In paying undue attention to the "letter of the law," they have missed the "spirit."

Let it be clearly understood that the play-writing student of to-day is absolutely under no necessity to expend his fund of interest and energy in the long process of absorbing and emulating the work of the classic and literary dramatists of the ages, from Sophocles to Shaw! After he has gained control of the principles of dramatic construction, if he wishes to specialize in the narrow *matter* of "literary" drama, let him follow his process; but if he desires to become a dramatist of the "living" (and for a living), let him taboo this subject, and take no pains over the beauty of form or imagery of his verbal structure. He need spend no weary hours poring over the relics of the literary idols of the dead past; but should devote every available moment to a study of the conversation and discourse of the living characters in the never-ending drama of Humanity, holding always as his guide the truth—that fitness, or characteristic quality, of dialogue is the only sort of literary "finish" required in a true drama.

Apropos of this subject, a recently-noted issue seems to invite comment as a corollary. Attention has been called of late by book-publishers to the increase in the number of plays that are being put into book form; and much satisfaction is being expressed at this development which, it is claimed, will greatly aid in spreading an understanding and appreciation of the drama, both among students and the general public.

Admirable as this movement is in many ways, it will not, we believe, further an appreciation of the published plays—as *dramas*! It may, indeed, be of benefit in studying and estimating them as *literature*; but the essence of "drama," as we have shown, does not reside in the verbal investiture of a play, and is not to be clearly perceived in the mere record or description of the thing itself.

A word of warning, therefore, seems not amiss, lest too great attention paid to the printed word may defeat the professed purpose of play-publishment, by detracting interest from the vital issue, and leading to the very evil which we have just inveighed against.

MADAME CRITIC

AFTER having seen "Sinners" there is no doubt in my mind that the New York man enjoys watching a type labeled "New Yorker" who is very rich and very bad and very bold, who maintains two distinct establishments in order to secure some little variety in his monotonous existence, and who is too tired after office hours to do anything but set a dizzy pace in restaurants, week-end automobile rides, etc. There were two such characters in "Sinners." One was a middle-aged fellow, and the other much younger. Then there was a Fresh-Air Man, played by Robert Edeson, who had been discarded by the woman he loved and therefore determined to follow the gay life; he hadn't quite started, if I remember correctly. He was perfectly willing to take that joy ride provided he would be entertained, only he wanted Mary to know that his intentions were far from honorable or suggestive of the Little Church Around the Corner as a happy conclusion. That much had living in the fresh air accomplished for him. Mary was a fresh-air girl too.

Couldn't you see the flash from the start?

Well, to return to those sad dogs—the gay New Yorkers. They were truly a good-for-nothing pair, and any of us could easily wonder why their wives hadn't divorced them long ago. As for the ladies with whom they spent their not-dutiful leisure, the play had not progressed very far before we learned that they were merely making use of the money-spenders and were constantly laughing in their sleeves. Those rounders had no cause to laugh in return. It was cold, hard cash from morn till night, and they thought they were getting a whole lot for their money.

As I said before, these two men were rich, and bad and bold, the kind that would have warmed the cockles of Billy Sunday's heart to behold, for with them as examples, he could preach such a sermon as never before and call us all worse-forbidden words than he did recently in that dear Philadelphia, where the New Yorker's reputation is so vile.

I hope Billy Sunday will see "Sinners" if he comes to our town, but I have an idea that the New Yorker as a bad man in a play and the New Yorker as a cudgel in a Sunday description will not be listed as having been received with the same amused reception.

I am quite sure that most of the New York men at the opening of "Sinners" laughed until they were hoarse over the pages from the daily lives of the two bad men and when the close of the second act found the entire party seated in the parlor of Mary's mother in the little New Hampshire village, with Polly at the organ playing a hymn, and everybody singing something about "Christ Receiveth Sinful Men," take my word for it, the comedy was immense, but the Playhouse was no place for a church-goer.

Just as with "Polygamy," the audience refused to see anything pathetic in "Sinners." It was loud comedy all through. At the effort to show that Mary was a perfectly good girl, true to her country air, and worthy of the Fresh-Air-Man who meant to go the pace but didn't, somebody remarked audibly, "Oh, bosh! This is one of those Sunday-school stories." Mary's mother did spend a great deal of time in defending her when Mary had been such a good girl all along.

Really, the wickedness in the play was more than counteracted by the goodness. There was Mary, who didn't get any further than the putting on of a glittering, expensive decollete evening gown, which she changed immediately for the uniform of the poor working girl when her admirer from the village appeared on the scene and refused to believe she still could look her mother in the eyes. Then there was Mary's mother, played as only Emma Dunn can play a mother, gentle, saint-like—the kind of mother that all of us picture as dying early because, as kind friends would say at the funeral, "she was too good for this world." Then there was the village admirer. We were revengefully glad to discover in the last act that underneath his hypocritical moral pose he was as bad as the worst—at least the maid-of-all-work at Mary's house intimated that he was. Last but not

least, there was the Doctor, played by Charles Richman. It was a careful forethought on the part of the stage manager that Mr. Richman was secured for the role, for even he required all the self-possession at his command to make the part seem plausible. The Doctor was so good that the angels seemed to be hovering about him. He kept his eyes constantly on his little satchel full of medicines, and his voice was so calmly restrained in low, sweet tones that we wanted to throw something at him just to see if he wouldn't change it. But he never forgot himself for the moment.

When at last he and the girl he had loved met, we thought there would be something exciting. But no, he merely told Hilda that he would never love anyone else and gave her to understand that he had no thoughts of marriage, but added that when she was



EMMA DUNN AND ROBERT EDESON IN A SCENE FROM OWEN DAVIS'S "SINNERS."
The Play Is Being Presented at the Playhouse.

tired of the gay life, she would come to him and he would care for her as he would a little child. He mentioned something about her finding a position in a new hospital in the vicinity; and, would you believe it, Hilda was quite convinced that she should avail herself of this last chance of the Doctor's for a happy future.

As Polly, the wise child of the Great White Way, Florence Nash won her audience as completely as she did in "Within the Law." Polly was a refreshing type. No man could "put anything over on her." She despised them all, even the one who was at the time giving her all the money and jewelry she demanded. At first we thought Polly was the cutest and most mercenary little person we had ever heard of, but she was saving money for a purpose. And what do you suppose that purpose was? Polly had been surrounded by too many people all her life. Her greatest wish was to be able to live alone. Accordingly, she was piling up the money as fast as she could, so that she could buy a little white house with green grass and red roses and white chickens. Then she intended to sit behind the palings and laugh at the men who had helped her buy the place. Clever idea of getting even, wasn't it? Oh, they had nothing on Polly.

It has been some time since Robert Edeson looked as young and as handsome as he did in "Sinners." Somehow he had fallen into the habit of drawing down the muscles of his face into a gloomy, set expression as though the world were against him. Then, he used to clench his fists in forceful gestures until we wished that he would ease up a bit. Although his role in "Sinners" is far from lengthy or strenuous, he played it so simply and gracefully that I for one wondered what had come over him. He seemed years younger, too, than in his last play and could play a juvenile if he wanted to.

Someone has tried to compare "Sinners" with

"Way Down East." I must confess I can't see the slightest resemblance between the two. "Way Down East" was a serious play with its moments of comedy, whereas "Sinners" is a comedy which refuses to be taken seriously.

What is this country coming to if the one-act playwrights continue to feed us on treatises against war? There was "Across the Border," which as a play did not amount to anything, but as an argument against fighting was very interesting to those who believe we shouldn't bother about such useless things as coast defenses, battleships, and fighting men. But there are those who do believe in being prepared for home defense by means of arms instead of language, so that the appeal of such a play is rather limited. And now Henrietta Crossman is appearing in another, "Thou Shalt Not Kill."

I wish some author would come forward with an act which would give the other side, and prepare the youth of the land to realize their duty should the necessity arise. Then, if we are left alone in undisturbed peace with no one to question our interest in the Philippines, or our chaperonage of Mexico, or any of the other things we may do, why, so much the better. Miss Crossman in the role of the mother is wonderfully sympathetic. It seems a shame that vaudeville should have this charming woman's services when there is such need for her in the legitimate. I suppose the right kind of play is the solution of the problem.

There is Blanche Walsh, too. I saw her in "The Woman in the Case" at the Colonial last week. She has never looked more beautiful, nor acted better than at present. Her splendid poise, her voice gestures are those of a finished actress, one who has studied well, and who commands attention by her art.

Someone asked me if I didn't think that Miss Walsh employs a slightly old-fashioned manner of delivery? In reply I should say that I would not call it old-fashioned. It merely shows the result of her early association with the best plays. In her first role, the Lady Olivia in "Twelfth Night" with Marie Wainwright when she captured her public by her youth, loveliness and talent, she no doubt received the greatest impressions of her career, and it is the suggestion of the classic which lingers in her intonations. To me this only adds charm to her lines in the Clyde Fitch play.

When you listen to the voices of Blanche Walsh and Henrietta Crossman, you wonder why it is that on the stage to-day there are so few others worthy of comment. But this is so. I should recognize the voice of either of these two actresses, no matter where I heard it. As the Witch in "The Garden of Paradise," Miss Walsh spoke her lines in so impressive a manner that people asked one another, "Who is that?" and hurriedly consulted their programmes.

MADAME CRITIC.

MOTION PICTURES' EFFECT

Motion pictures have had a curious and important influence on the drama that has never to my knowledge been mentioned in print, although I am assured by Frank Craven, the author and star of "Too Many Cooks," actors feel it to an uncomfortable degree, says a writer in the Los Angeles Tribune. "It is a common remark back stage among actors," said Mr. Craven, that "we've got a motion picture audience out there to-night."

"Audiences are much harder to move to response than they used to be," continued Mr. Craven. "We sometimes feel in spite of our best efforts that a pall has settled down over things. No matter how we exert ourselves before some houses, no matter how good the play, we are met with a stony indifference—or what seems to be indifference."

"As near as I can explain it, the motion picture has tended to stifle the expression of emotion on the part of audiences. It's a familiar fact that the 'movie' crowd is undemonstrative. It sits and stares and drinks in through its one sense of sight, and with the last flicker of the reel gets up and files out almost silently."

What is the first thing that makes us credible of history? Is it not its characteristic probability? And is it not the same whether this probability is not confirmed by any testimony or evidence whatever, or by such as has never come to our knowledge?—LESSING.



Personal



GRANVILLE.—Bernard Granville concluded a year's stay at the Winter Garden on Jan. 11. Mr. Granville came to the Winter Garden a year ago when the "Whirl of the World" was produced there. He was retained for the "Passing Show of 1914," and when that production took to the road he was assigned a prominent role in "Dancing Around." Born in Chicago on July 4, 1886, Mr. Granville made his first appearance on the stage in 1904 as a member of Al. G. Field's Minstrels. After five years with this organization he joined Ringling Brothers' Circus, in which he played a clown. After another season with a minstrel troupe, this time Donnelly and Hatfield's, he



MISS FERNE ROGERS.

Who Scored a Great Personal Success in London Recently in the Pantomime, "The Sleeping Beauty Beautified."

entered vaudeville, playing with Will P. Rogers. In 1910 Mr. Granville formed a partnership with Dorothy Dayne and played with her in vaudeville. Later he married her. He then became identified with musical comedy, playing leading roles in "Louisiana Lou," "Marriage a La Carte," "The Winsome Widow," Ziegfeld's "Follies of 1912," and finally the Winter Garden.

DE CORDOVA.—Rudolph de Cordova, the well-known English dramatist, recently arrived in New York from London. Besides being the author of a number of plays and sketches, he has written in collaboration with Alicia Ramsey many successful spectacles for the London Hippodrome. Mr. de Cordova has brought with him several plays and sketches which he is eager to submit to leading players. Many of his sketches have been played profitably in England on the Moss and Stoll circuits.

GALLAND.—An interesting announcement reaches us that Bertha Galland will soon return to the stage in a romantic play which has been written for her. Miss Galland retired from the stage four years ago after a successful appearance in "The Return of Eve."

MAY.—Mrs. Oscar Lewisohn, who was formerly Edna May and a popular star in musical comedy, arrived in New York last week from England. Miss May is happily remembered as the leading figure in "The Belle of New York" ten years or more ago. Other successful productions with which she was associated include "The Catch of the Season," and "The School Girl." Miss May, who by the way, is a native of Syracuse, became a great favorite in London during her brief career. She married Mr. Lewisohn in 1907.

ROGERS.—Herewith a portrait of Miss Ferne Rogers, the prima donna of "The Sleeping Beauty," at the Drury Lane Theater, who said that the Germans are the dearest people in the world, and for that reason was summarily discharged from the cast by the man-

agement, as printed in last week's issue of THE MIRROR. Miss Rogers is remembered here for her charming performance of the prima-donna role in "Iola," last season. She was liked in London. In the role of Princess Marcella (Beauty) in the Drury Lane Theater's production of "The Sleeping Beauty Beautified," Miss Rogers won the unanimous approval of the critics. The London *Referee* says of her performance: "Miss Ferne Rogers is quite all right—gay, pretty and charming, with a sweet, clear, pure soprano, a songstress through and through." The *Stage* is equally enthusiastic: "One could not wish for a more prettily mannered princess than that of Miss Rogers. She makes a charming picture, too. Miss Rogers has a light soprano voice of good tone and quality." On Monday the report came that the American Embassy in London had refused to issue a passport to Miss Rogers to permit her to travel to Germany, where an engagement awaits her.

POPULAR MUSIC VICIOUS

By MRS. OLIVE FREESTAD.

American popular music is but another evidence of the frantic and insensate hunt for pleasure that motivates city life. It is one of the many expressions of a devastating unthinkingness on the part of intelligent people. And pandering to this is a leering commercialism.

The popular music that is so blandly introduced into drawing rooms, that is so guilelessly sung by our daughters, is vicious. The words are evil. And the music, which to some extent interprets the words, is still more immoral. The songs are sensual, and they appeal to audiences who frequent music halls, restaurants and dance halls for that very reason. They are searching for excitement and stimulation, and find it in the foolish yet suggestive words in the insidious rhythm of the latest rags.

The reason for this terrifying love of indecent and even uninteresting music is easy to find. People do not want to think. They are afraid to use their minds at all. They want pleasure, and they want it in the quickest and easiest way possible. So they throng to restaurants and they dance the tango. The tango supplies the same kind of sensation as does the music. It is all of a class.

Song writers, publishers and play producers recognize the fact that their public wants this music and literature. And untrained "composers" at once turn out thousands of the kind of song that debases all who sing and hear. These songs necessarily have an evil influence on all.

The young girls who sing the shocking words and sway to the vulgar melodies are incontestably affected. The tendency is to pass over this evil lightly and to say, "Oh, they don't know the words, and even if they do they do not stop to appreciate their meaning." An inspiringly stupid evasion. The thought comes first, and thought is not idle.

If these had only some mitigating bit of worthiness. They are merely vulgar. Boccaccio, the Pompadour and other writers and historical women were wicked, or suggestive, as the case might be. But they were interesting. One hates a petty thief, but the master crook is admirable. All these songs are not necessarily degraded, but they are coarse. They lack cachet.

A reform is essential, and it must come not through an education of the song writer, but through the people who think that they want the wrong kind of thing. They do not want filth. They have been brought up in an environment that makes them imagine they do.

Doesn't this warm you, this music, listening to the closing strains of a symphony? And the people who cry out in joy for the other stuff would want this if they only were taught to.

I am no preacher, no moralist. I feel that these people have been deluded. I do not cry out against them or the commercialism which naturally gives them what they want. But I would have them taught to think, to know that the real things of life do not come easily. Let them hear good music when they are young, and they will eschew the other unspeakable stuff.

In Germany tiny children are taken to hear good music. It creates real thought in them. They would not stand for this so-called popular music. And there, too, good music is cheap. It is too expensive here. It entails sacrifice, and people will not sacrifice for pleasure when they can have a substitute.

America has few folksongs. They must arise from knowledge, and knowledge means sorrow, real sorrow. The negroes have folksongs, because they are the songs of their slavery, the outcome of their wails, their prayers and their hopes. A few isolated communities in the United States have given us folksongs, spots in the West and in the North.

But the cities, with their frenzy, their worse than precocity, cannot give rise to a folksong. They can but exude the vice in which and for which they were conceived. The germ of a real thought, of an honest emotion is necessary, and who would think of searching for these and such poisonous weeds as flourish under the name "popular song."—*New York Tribune*.

POPULAR MANAGERS

Mr. John P. Elliott, who has a host of friends in New York, and boosters in all branches of the theatrical profession, will manage the new Hippodrome Theater in Youngstown, O., when that playhouse opens early in February, forming one of a large chain of popular price vaudeville theaters. Mr. Elliott, of whom the accompanying picture is an excellent likeness, has had many years' experience in the business, principally as a house manager. He formerly directed the destinies of the Park Theater at Youngstown for Nixon, Cohan and Harris, and also the Grand, of the Albaugh Circuit, in Youngstown. He began the business several years ago as a performer, appearing in vaudeville. Later he man-



JOHN P. ELLIOTT.

Who Will Manage the Hippodrome Theater in Youngstown, O.

aged his own repertoire company and went to the Park at Youngstown when he closed his attraction. He remained there for seven years, resigning to go with T. K. Albaugh as manager of the other Youngstown house. During the summer of 1913 he directed affairs at the Casino in Idora Park, a Youngstown resort. When a manager was sought for the Hippodrome in Youngstown, it was conceded that Elliott was the logical man for the position, and he was offered a flattering salary to take charge of Youngstown's newest and finest theater. The Hippodrome will have a seating capacity of two thousand, and is being built at a cost of \$500,000.

W. D. WAGNER.

ANTHOLOGY OF THE STAGE

Shakespeare, ever aiming at the development of the secret man, and half disdaining the mechanism of external incidents.—*LOAN BULWER*.

The drama is nothing but the poetry of action. To dramatize a subject and to allow it to develop as an action is one and the same thing.—*ULAI*.

Life is the greatest of dramatists, surpassing all writers of fame in a measure as great as the prism surpasses the palette of Titian and the fortissimo of the storm at sea the efforts of the saxophone.—*MAX NORDAU*.

There is much more good than bad in human nature, and the worst and meanest of mankind will applaud the good, the true, and beautiful on the stage.—*MARTHA MORTON*.

Even Shakespeare, of whom we can believe anything, we think indebted to Goethe and to Coleridge for the wisdom they detect in his Hamlet and Antony.—*EMERSON*.

A picture of Raphael, a Greek statue, a play of Sophocles or Shakespeare appears insignificant to the unpracticed eye, and not till after long and patient and intense examination do we begin to discern the earnest features of the beauty which has its foundation in the deepest nature of man and will continue to be pleasing through all ages.—*THOMAS CARLIER*.

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WHY DISFRANCHISE ACTORS?

It may be assumed that the theatrical profession as a whole is as much interested in good government as any class of citizens. Good government is established by the country's electorate at the ballot box. By reason of existing election laws in a majority of the States, a very considerable number of actors, as well as others, are disfranchised. They have no vote. It is not their fault. The States that have corrected this unjust condition are: Arizona, Massachusetts, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma, and Wisconsin. Actors and traveling salesmen and others who are in any of the States named, on election day in their homes, may vote by conforming to the Absent Voters' Act, which provides that "any citizen may vote in any district in which he happens to be on election day upon presentation of a certificate of identification from the election judges or county clerk of his own district."

The question of a similar enactment in California is being agitated by the Travelers' Good Government Association, of that State, and Oregon will be asked to pass a like law. Why not a similar law in all States? If two-thirds of the States pass such a law, it may then be taken up by Congress, and if enacted by that body it will be a national law—and that is what it should become.

The question is of vital interest to all absent voters as it is of interest to office seekers and office holders. Except in the States which have enacted legislation on this question, it is estimated that more than a half million men and women entitled to vote are disfranchised. Of the number stated, about 75 per cent. are American born. Of the number in the theatrical profession thus debarred from voting, there is no obtainable data, but it will be conceded that there are enough to be entitled to consideration.

The contingent of voters in Washington, D. C., can only exercise their suffrage right by returning to their homes on election day. Such voters cannot exercise this privilege if their legal residence is remote. Voters in the theatrical profession are so situated if they are on the road that they cannot reach their homes to vote, whether their homes are near or remote. So they are disfranchised. Such voters, almost without exception, are good citizens.

They are engaged in a business that interests every community. They pay good money wherever they may be. They constitute a big item in the revenue of the railroads of the country. But unless they are in the States named on election day they have no voice in the elections held in their home towns.

If we are not mistaken, Congress enacted a law during the Civil War by which the soldiers and sailors in the field and on stations at sea were enabled to vote on election day in their places of legal residence. In another way, actors on the road are at their posts of duty, and though their posts may not be national, as good citizens they are entitled to the right of franchise, and should have it by such legislation as is suggested. The proposition is not only safe, but is just. On with the movement.

KILLED BY STAGE HANDS

The bird that killed Cock Robin is known by its confession. Plays have been "killed" by actors for one of several reasons. Critics have put the blight on mediocre productions. The playwright himself has unconsciously injected the fatal potion into his plot.

But the stage hands have never taken part in the obsequies, so far as can be recalled, until it happened recently in Milwaukee. It appears that they were abetted in their "villainy" by some of the cast, who overworked their respective parts. The curtain, or was it the pall, fell, or was draped, at 10.30. Says the critic: "Due to the celerity with which the stage crew worked rather than to the rapidity of action in the presentation of the play itself which dragged woefully at times despite the efforts of the cast."

And the premiere was for the benefit of a church. The publicity man had done his best in advance. Of course the publicity man always does his best in advance. That's what he's employed to do. No publicity man could be expected to do his best after the "funeral." It had been "announced" that the "coming playwright of the Middle West would arrive on the presentation of the premiere." But the stage crew "beat him to it." The stage-manager must change his plans. It is not enough that the cast be carefully rehearsed. The stage crew must be drilled, or maneuvered. And the actors must understand that they will be

held liable for failure if they overwork their roles. A wobbly stage crew and a laborious cast would kill any Cock Robin that ever fluttered.

CHEER FOR "THE MIRROR"

TALL TIMBER CAMP,
NEW BRUNSWICK, CANADA.

Editor DRAMATIC MIRROR:
Sir.—From these oak and spruce covered snow lands, these few words are sent to thank and congratulate you and your staff for sending out the best number of THE MIRROR. It has been my greatest fortune to receive your "Mirror-Editorial Digests" in the winter; your cover is admirably chosen, for there is not only a touch of the Autumn in it, but it is just a bit weird, and delightfully harmonious with the bewitching features of the season. The number contains so much that is good and varied. If it is possible for a White Light Dweller to have taste, when he is living among sturdy but strenuous men of snow and where snow-covered and almost black places of trees and steel rails, it might easily be stated that your editorials attract first, because they are always "topical"; in your criticisms of current plays, you seem to have not only a pen that has charity, but also a keen, discerning eye for commendable, in brief, the MIRROR. Our MIRROR is a classic and some day I'm hoping wherever there is a theater, or may be, every nearby public or home library will receive your publication as quickly as the mail can bring it. All colleges, boarding schools and universities are failing to do their duty if they take every week do not receive the DRAMATIC MIRROR.

To Madame Critic's page, appreciation is due for letting "all of us" know of the Health Commissioner and the Bureau of Women's Club in all towns and cities where traveling, theatrical, and operatic companies make "one-night stands" and "long jumps" could read Madame Critic, Nov. 18, 1914, she would prove a messenger of sunshine and happiness, not only to the audience but to the players and singers. If the \$100,000,000 Russell Sage Foundation for the betterment of humanity-directors could read the letter as referred, I am sure they would disseminate the suggestions and foster the plan. With renewed appreciation for the DRAMATIC MIRROR, I am, yours, respectfully,

RUSSELL, DELAWARE.
November, 1914.

OTHER SIDE OF SALT LAKE STORY

Editor DRAMATIC MIRROR:
Sir.—An article in the Salt Lake Tribune relates in rather a remote way to the trouble you speak of in your editorial "Hedges by Deadheads" in the Dec. 20th issue of your magazine. The article shows that the people of Salt Lake are not demanding passes, but rather the labor unions are demanding that the policy of giving passes to the actors and actresses of local newspapers be discontinued. It is the people and not the theaters that are objecting to the policy. I cannot see how a policy of giving passes in a five-cent picture house can affect the attendance in a 50 cent house. I understand that the Salt Lake Tribune has been in the habit of charging \$2 a seat for attractions that appear in December at popular prices. When Mr. Pyper puts on an offering that anywhere near justifies the price he has no trouble in filling his house. Salt Lake has many theaters. I have a beautiful new Orpheum theater where a good bill may be seen for fifty cents. We have one of the largest and finest picture houses in the country, with an orchestra of eighteen pieces and a pipe organ, charging ten cents. Naturally the people hesitate to pay a very high price for an inferior production at the Salt Lake Theater. The people of Utah are a pleasure-loving people. They do not ask to dance without paying the actor, and no people are better able to pay the actor. From the point of view of the actor, that no State in the Union has been less affected by the present depression than Utah. The theaters of Salt Lake, as a whole, are very well attended. If they are not making money it is not the fault of the people.

Yours very truly,
HUTCHESON A. BUCKLEY.

SALT LAKE CITY, UTAH, Jan. 7.

"ARTHUR SONTEN" RECONSTRUCTED

SOUTH BEND, IND. (Special).—The Free Stage Society of this city has been holding private rehearsals of "Arthur Sonten," and helping its author while it late stage for an early Spring production. Many changes have been made in the play and a new third act based on the author's recent experience as manager of a stock company has supplanted the old third act. The new version has been read by a manager of one of the leading little theaters, and he is so favorably impressed with it that he has promised to send his personal representative to the premiere, and if the report is favorable, to have the society repeat the performance at his theater. "Arthur Sonten" is the play that was the subject of a bitter controversy between two of the leading critics in the country and the author in The Green Book Magazine last year.

ROBIN DUNBAR.

FREE AND EASY IN IOWA

[Hathorville, Iowa, Opera House Reporter]
Everyone who was in a position to be merry on Christmas was merry. Billy Robinson, Jr., was merry that the Finnigan show did not open. He was known.
Will McConnell, the owner of the new theater which is now under construction at Quincy, Ill., went to Chicago recently to put over several contracts for scenery and other furnishings. He had a diamond pinched while on board a street car.
Fredricka Slemmons, who is the headliner at the Orpheum here this week in a dramatic playlet, "Lis," is a scream from start to finish. She is one of our Westerns—I should say Southern actresses who "went East" and made good, and of whom we feel proud.
Some class in the revivalist who is holding meetings at Sheldon, and has the town on the go. This is the reading on a dogger he had placed in every house on the day before our arrival: How about The Lion and the Mouse? show Friday night! Arrangements have been made with Manager Simpson, of the opera house, to hold the show Friday night until 8.45. The Gospel meeting will be dissipated at 8.30. Plenty of time to get to the show, bring her in the meeting first, then attend the show. (Signed) George Webber.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional address can be found by looking up the company with which they are engaged under the Dates Ahead. Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-box or forwarded to their private address if on file in this office. No questions answered by mail.]

LORAINE PARKER.—David Warfield was born in San Francisco of Jewish parents. H. N. S., New York.—Address American Academy of Dramatic Arts, Carnegie Hall, New York City.

A. E. L., PHILADELPHIA: The address of Maurice Levy, composer, is not known in this office.

T. E. D., Montreal.—"The Only Girl" is thought by some to be the better music, but that is a matter of taste.

HEADEN, Germantown.—Mr. and Mrs. Edwin H. Curtis, at last accounts, were with the Baker Players, Portland, Ore.

H. H. M.—Do not know whether Miss Bondhill is married. A letter addressed to her remains unanswered.

OLD-TIME HEADEN, E. B., New York.—Theodore Friebeus was last week playing in a sketch at the Academy of Music, this city. We recently printed a picture of him.

H. M. C., Cleveland, O.—For information desired concerning Miss Fay Courtney, address Actors' Equity Association, suite 608, Longacre Building, New York City.

R. W. T., Cincinnati.—P. C. Whitney can be addressed Monolith Building, Thirty-fourth Street and Broadway; William Morris, New York Theater; Max Hart, New York Theater Building.

"AN ACTRESS."—Your question regarding the Music League of America will be answered by any one of the various musical journals; also your question regarding Anita Rio. Miss Edison is not with Miss Annie Russell.

ATLANTIC CITY.—Miss Billie Burke was born in Washington, D. C., and accompanied her father, a variety performer, to many parts of the world, and herself appeared in vaudeville acts, notably in England. She is somewhere about twenty-four. Siegfried is, so far as we know, her first husband. She made her first appearance in New York in a play as John Drew's leading woman in "My Wife."

A. C., Philadelphia.—The leading male players under Winthrop Ames's management are Herbert Keiley, A. E. Anson; Selwyn and Company, Douglas Fairbanks, William Courtenay, H. B. Warner, Aubrey Smith; Shuberts, Al. Johnson, George Grossmith, William Elliott, Ben Johnson, Taylor Holmes, Walter Jones. Oliver Morosco's leading players are women. Players change so often that it is difficult to give a reliable list. Pardon delay.

STAGE NOTES

Frank Mills has been engaged by Charles Frohman to play the leading character part in Porter Emerson Browne's new Ann Murdock comedy.

Jane Wheatley is now playing the widow in "On Trial" at the Candler Theater, Helen Lackaye having joined the Chicago company for her original part. This is Miss Wheatley's sixth week.

The new Davis Theater, now under construction in Pittsburgh, and which will be the permanent home of the Davis Players, will, in all probability, be ready for occupancy by the first of January.

Business is picking up at the Empire, Springfield, Ill., where plays are given by the Empire Stock company, which is composed of fourteen members. Pictures and vaudeville added features.

Pauline Bradshaw recently had to undergo a delicate operation at the Woman's Hospital, New York, which proved so successful that upon her recovery, which is expected soon, she will resume her work in comic opera.

Sleanor Miller, who recently closed a successful season as leading woman in "The Typhoon," has been engaged by the Manuscript Producing Company for the lead in "To-day."

Tom Sigourney, of the Muscatine, Iowa, Orpheum, announces that he has sold a one-quarter interest each to F. A. Hunt and George Hartman. The theater is doing a big business, and their bill is full of holiday specialties. Sigourney contemplates opening another house.

John Masfield's play of "Nan" is again to be presented by the Stage Society. Helen Evilly, who played this role in Chicago, will make a New York debut in the part played by Constance Collier in the Spring. Miss Evilly was last season engaged at the Fine Arts Theater in Chicago.

The engagement is announced of Miss Florence Coughlan, of Boston, and J. Willis Hatch, merchant, of Chicago. Miss Coughlan was for three seasons with the Aborn Opera company, and last season was with the Century Opera company, New York. The wedding will be in June.

ON THE RIALTO

"THE MIRROR'S" JINGLER

At a "Pinafore" Mat:
 And if you're feeling blue and don't know
 what to do,
 Drop a penny in the slot and pull out a
 chance
 On some gum for your sisters, and your
 cousins, and your aunts.

—The Jingle Boy.

The boxes of the Punch and Judy Theater have been named after famous players of history. Included among the great names are Shakespeare, Garrick, Macready, Siddons, Booth, Barrett, McCullough, Irving, Salvini, and Modjeska.

Retired Playgoer's first nights in New York (continued): "I read that Wallack's Theater is marked to go. In St. Louis I met Lester Wallack. Eugene Field, then breaking in, asked me to go with him to see Lester Wallack in 'My Awful Dad' at the Olympic Theater. After the play we three went to Tony Faust's across the way. I was at the impressionable age that looks for somebody it would like to be. Lester Wallack was the pattern I selected. Of course, it was a misfit, no fault of his. As I had been a listener at the set-to, Mr. Wallack thought, I suppose, that he ought to give me a chance. He asked if I had ever been in New York. The big city was further from me then than Tipperary is now from the Irish in the trenches. When I had answered, Mr. Wallack wrote on a card, 'Wallack's Theater, New York. Pass Mr. whenever he wants to pass. Lester Wallack.' I kept that card twenty years, and my first night at Wallack's Theater was on his pass. The man in the box-office looked at me, dubiously, I thought, and then I told him the story. He told the manager. The manager called an usher, 'Take the gentleman to Mr. Wallack's box,' he said, and handed back the card. 'May-be you would like to keep it,' he added. Wallack had been dead for some years, but there remained a Wallack box in his theater. I still have the card. Age has one advantage over the cub. It can go back to 'green valleys in Threes.'

Old-timers will read with a feeling of genuine regret the news that Gus Williams has ended his life. Time was when he was as well known as Harrigan and Hart, or Billy Emerson, and people throughout the country were singing songs made popular by him. "Dot Leedie German Band" and "Schneider, Where's Your Dog?" not only became popular songs, but the words passed into current phrase. They were quoted in the House of Representatives, in public discussions. For many years Williams was heard of but little. He lived in Yonkers, but an attempt to reach him a few years ago with a view to printing an interview with him in *This Mirror* was unavailing. The letter remained unanswered. His popularity dates back to the time from the close of the war to the latter part of the '70s.

"STULTITIA"

Von Tilser to Produce Play Depicting Unpreparedness of Nation for War

A play depicting the peril of the nation because of its unpreparedness for war is scheduled for production shortly by Harry Von Tilser, producer of "Today." The play is "Stultitia" (Folly), and is of anonymous authorship. "Stultitia" was written in February, 1913, and is said to have predicted the present European war and, further, that the victor would wage war against the United States because of its insistence of the Monroe doctrine policy and complications resulting from the Panama Canal. Before the foreign foe begins its invasion of the country, after destroying our navy, the United States is represented as paying for peace to prevent the bombardment of New York City.

The scenes are laid in Washington, Statesmen, politicians, high military and navy officers, financiers, diplomats, peace advocates, and even the President of the United States are introduced as characters in the play.

ELKS ENTERTAIN 300 NEWSBOYS

The Elks' Lodge entertained the three hundred newsboys of Battle Creek and Marshall, Mich., at a turkey banquet New Year's Day. During the feast the "newsies" were treated to vaudeville numbers by members of "My Cinderella Girl," of the Bijou Theater.

OBSERVATIONS IN TOWN

BY WILL A. PAGE

Back to Broadway after four months of a road tour is like making Cohoes for the first time, walking up Main Street after the arrival of the early milk train. Everything seems strange. The subway is torn up a little more, the names of the shows in electric letters are different, there are a lot more buildings torn down or being erected, and the crowds all seem strange. The only familiar cry heard is: "Ain't this a rotten season?" And the singular thing is, that this cry of hard times is not heard on the road, but only in New York. Yet no matter what the calamity howlers say, you can see more evidences of real prosperity and wealth right on Broadway on a Saturday afternoon or night than anywhere else in the world. The only trouble is, the actors are not getting the money because there are too many theaters for even the wealth of Solomon to keep prosperous. If some one would dynamite twenty Broadway theaters some dark night it would result in an amazing rush for seats for those still standing.

The liveliest spot on Broadway just now is the corner of Thirty-ninth Street, where "Experience" has just started on the second lap of an engagement which looks to be a record breaker. When Morris Gest decided he wanted to move "Experience" to the Casino Theater, it is recorded that one of his associates notified him that he was crazy to try and put a dramatic attraction in a house that for thirty years had been identified with musical attractions. "That's why I want to do it—because it's something no one else has ever done," responded Mr. Gest. Now witness the result: "Experience" is playing to the biggest "rube" audiences on Broadway. The flashy yet attractive pictures in colors, with stunning show girls labeled "Vice," "Intoxication," "Deceit," and such titles, make a display in front of the Casino which lacks only a real ballyhoo to call memories of the days of Barnum. The good old public always likes to see virtue triumphant, and here is a play which shows Youth tempted by the sirens and sins of the Big City, yet saved before it is too late. Old stuff, but great, and now shown in a new guise. "Experience" is making a fortune, and the way the Broadway crowds have flocked there the past week indicates a run for the rest of the season. When the play was being shown at the Booth, on a side street, it did a fairly good business, but Gest was right in declaring that he must have a show window on Broadway to display his goods for the multitude. And the multitude is buying.

Percy Burton, manager for Forbes-Robertson, was on Broadway less than half a day last week. He came in from San Francisco, and after adjusting certain bookings for his star, took the next train for Portland, Ore. This is the fourth time this season that he has crossed the Continent to sign a few contracts for his star, as he finds it much easier and more pleasant than telegraphing.

Miss Gertrude Dallas, who has scored one of the big hits as the Broadway detained lady in "Sinners," is an instance of how an actress formerly identified with what are known as "stock" productions can come into New York with an all-star cast and make good. Miss Dallas has been playing stock for the past four seasons, getting a big salary and saving her money, but whenever she applied for a Broadway engagement managers asked what she had done? And having no Broadway prestige, Miss Dallas usually waited a few weeks and then accepted some highly remunerative offer from a distant city. William A. Brady, however, saw in her just the type he wanted for the role of the Broadway adventuress (who still has a good heart), and so he gave her the chance in "Sinners." Now it is a safe bet that Gertrude Dallas will not have to play stock in the future unless she wishes, for Broadway has welcomed her kindly.

At the risk of being accused of doing a little press work on the side, I think it only fair to mention another stock company leading woman who has been knocking at the gates for the past three seasons and can't get a Broadway hearing because she never acted near Forty-second Street. I refer to Valarie Valaire, who has played enough stock engagements in distant and neighboring cities to justify one in think-

ing she deserves a local hearing. "But everytime I nearly land a Broadway engagement," says Miss Valaire, "they decide at the last moment to get a leading woman with a Broadway reputation. Then I become discouraged and return to stock." Some day Miss Valaire will get her chance, and then she will undoubtedly make good. She is the daughter, by the way, of Louise Algen, the well-known character actress; so there is something in heredity.

The latest gossip of the advance agents: That Charles Phillips is to be congratulated in more ways than one upon his recent marriage, because his wife is a leading woman who is working; that Edwin Booth Jack has drawn a lucky engagement as business-manager of Broncho Billy Anderson's musical company in San Francisco; that Arthur McHugh is plugging hard for several moving picture stars who are maintaining him lavishly; that spats should be worn by all advance agents, as is James Pooton; that Frank Winstach is helpless without a dictionary; that Harry Alward has the prime cliché of the year in being business-manager for such a talented and fascinating star as Blaise Ferguson; and that A. Toxen Worm has made all the other boys look like pikers by the splendid work he has done this season for the Shubert enterprises in New York.

Miss Frances Fritchard, the exceedingly attractive dancer of the Trentini show, "The Peasant Girl," is anxious to kill at once a newspaper yarn which credited her with starting her career as a flower girl at Bustanoby's. I printed this item in good faith a few weeks ago, and now Miss Fritchard declares it is a canard. Miss Fritchard writes:

"My dear Mr. Page: Have a heart, and correct that statement about my having been a flower seller at Bustanoby's. If you care to hear the true story of my life, it is this: I am from Boston and studied for a short time with Lilla Vilas Wyman, who taught me too and classic dancing. I left Boston in 1912 to take an engagement as solo dancer with a musical company. Then I went in for modern dancing and secured an immediate engagement at Bustanoby's, where I remained for one year, dancing, but not selling flowers. One Sunday night I danced at the Winter Garden, where Mr. J. J. Shubert saw my work and offered me the present engagement with Trentini. I am just eighteen years old, this is my first production, and I have been both surprised and pleased at the excellent notices given me by the newspapers."

FORM ASSOCIATION

Agents and Managers Establish Benevolent and Protective Organization

Agents and managers engaged in the executive departments of every branch of amusements have joined together in a social and fraternal affiliation which as well as filling a long felt want has already proven its usefulness. There are possibly 3,000 men throughout the U. S. A. and Canada, who are engaged in the managerial end of theatricals and its kindred amusements and yet these men have never actually been able to organize themselves into an affiliated body. Organization was long the subject of discussion, but no active steps were made until a little more than a year ago when a group of well-known agents and managers, seated in a hotel lobby, decided to get together. With twenty-five charter members, the present Agents and Managers' Theatrical Association was ushered into the world and a general meeting was called for the election of the first officers. Club rooms were established. Hustling officers, real work and live methods soon created an interest in the new organization and before the commencement of the present season the membership list had passed the two hundred mark. The club is located at 1451 Broadway.

The objects of the new A. & M. T. A. are to bind together in closer friendship the men who represent the theaters and attractions throughout the country, and to constitute a benevolent and protective organization to further the interests of all concerned. The association will also prove a convenience to owners and producers of plays and theaters, inasmuch as they will be furnished, from time to time, with lists of the members at liberty.

The association is open to all bona fide theatrical agents and managers of houses and attractions, to press agents and treasurers having business authority, and to lessees and managers of theatrical attractions.

The present association officers are Frank Bizzy, president; Charles Wigand, vice-president; Charles Keogh, secretary and treasurer; and Frank Chapman, chairman house committee.

Fred Walton has replaced Otis Harlan in the leading comedian role in "The Model Maid."

The PUBLICITY MEN

Harry Polvert is in advance of Ross Stahl in "A Perfect Lady."

Tom Kane is back again at his post on the *Scranton Times* following the sudden closing of "Help Wanted."

Irving M. Dittenhofer, receiver of the Loeber Company, has appointed Walter Bradford business-manager of "Grumpy." Mr. Bradford was associated with the Loebers for fifteen years.

In addition to penning panegyrics for "Watch Your Step," Percy Heath is extolling the virtues of "Chin-Chin" in place of H. D. Kline, who has gone to Palm Beach to recuperate from an attack of neuritis.

John M. Snockenberger, last season with "Damaged Goods" and this year associated with "The Misleading Lady," until the company disbanded, has been engaged by Selwyn and Company as company manager with Irvin Cobb.

W. A. Morrison, representative for "Twin Beds" on tour, has, indeed, caught opportunity on the wing. His ingenious publicity stunt, which is attracting wide attention throughout the country, consists in arranging window displays in each city that the play visits. In the furniture store having the best display windows, an exact reproduction is made of the second act of the play. On one of the "Twin Beds" stars Mrs. Hawkins, a chief character in the farce, in the most alluring blue negligee.

After many weeks of secretive campaigning, Ben Atwell is again issuing official communiques from the Hippodrome's staff headquarters. As an alliterative announcer he ranks somewhere between Tudy Hamilton and Swinburne. List to what he says of the circus to be given at the big playhouse: "The greatest show in the world; spectacular stunts; a mighty mobilization of merry monarchs of mirth; a curious constellation of cleverly comic clowns; desperately daring, death-defying diversions; flying pigments of frail femininity; transcendently terrible thrills; agile aerial actors; extraordinary equestrian exploits, and a realistic revival of the regal romps and revels of the Circus Maximus! 'Gee, Ben, we've simply got to see it!'"

DEATH OF DE CAILLAVET

Gaston Armand de Caillavet, the dramatist, died on Jan. 13. M. de Caillavet was born in 1870. After receiving his education at the Condorcet Lyceum he commenced dramatic writing and was the author of nearly forty plays and comic operas. Since 1901 he has written in collaboration with Robert de Flers. Among their plays which have been seen in this country are "Love Watchdog," in which Billie Burke appeared; "Incognito," "George," "John Drew's vehicle in the season of 1909-10, and "The Beautiful Adventure," which was recently seen at the Lyceum Theater. M. de Caillavet was a Chevalier of the Legion of Honor.

NEW JERSEY MANAGER WINS SUIT

The suit of Daniel Stevens against William H. Baker, manager of Baker's Theater, Camden, N. J., has been decided in favor of Mr. Baker by Judge Lloyd, of the Camden Circuit of the Supreme Court. Stevens had sustained injuries in a fall from a platform of the theater and sued Baker for damages. The court decided that Stevens had contributed to his own injury in leaving the theater by a doorway that was not an exit for patrons. The suit was filed last Spring, and has just been decided.

CIRCUS AT HIPPODROME

The silence is broken at the Hippodrome. After many weeks of wild speculating upon the attraction to succeed "Wars of the World," the secret is out. A circus of gigantic proportions is to be presented. Arthur Yocelin is directing the programme and the opening will take place on Jan. 23.

HITCHCOCK IN COHAN PIECE

Raymond Hitchcock, who recently renewed his contract with Cohan and Harris for a term of years, will appear next season in a new musical play, with book and music written by Mr. Cohan.

1914 A GOOD YEAR IN DUBUQUE

Dubuque, Ia. (Special).—The 1914-15 season, up to the holidays, showed a remarkably fine business. The legitimate, the vaudeville and the movies have enjoyed excellent patronage.

"THE FALLEN IDOL" COMING

Encouraged by the success of "The Only Girl," Joe Weber announces that he will present Gay Bolton's play, "The Fallen Idol," in New York within the next two weeks.

WAYNE OPERA HOUSE BURNED

The Wayne Opera House, Philadelphia, was destroyed by fire Dec. 30. Loss to theater and post office adjoining, \$30,000.

THE FIRST NIGHTER

"ROSEMARY"

A Comedy in Four Acts, by Louis N. Parker and Murray Carson. Revived on Jan. 12 at the Empire Theater by Charles Frohman.

Sir Jasper Thornlyke..... John Drew
Professor Jogram..... Hubert Bruce
Captain Cruickshank, M. N..... Harry Harwood
William Westwood..... Frank M. Thomas
George Minder..... Lewis Edward
Abraham..... Walter Noderling
The Stilt Walker..... Fred Goodwin
Dorothy Cruickshank..... Alexandra Carlisle
Mrs. Cruickshank..... Mrs. Thomas Whiffen
Mrs. Minder..... May Foster
Priscilla..... Frances Landy

The revival of Louis N. Parker and Murray Carson's "Rosemary" was interesting in three respects. It brought John Drew back in the role which helped to establish him securely as a star; it furnished that excellent actress, Alexandra Carlisle, the opportunity for one of the most appealing performances she has ever given in this country, and, finally, it showed that in spite of the eighteen years that have elapsed since its original presentation, the play still retains its original freshness. The simple charm and sweet romance of the comedy are not affected by the obsolete devices with which it abounds. We quite overlook the numerous asides and the long soliloquy in the play's final act.

The story will be remembered as one concerning the middle-aged romance of Sir Jasper Thornlyke. A young, dashing couple are given shelter from the rain by Sir Jasper, a wealthy bachelor. No sooner are the lovers installed in his house when, to complicate matters, the young girl's parents, who are passing by, are also given a refuge. Sir Jasper, however, soon straightens out the tangle and proceeds to take the entire party to the coronation exercises at London. He falls in love with the girl and quite forgets the festivities in the sweet ecstasy of his romance. He is making excellent progress toward a complete conquest when his old friend convinces him of the perils of his act. As he bids farewell, the girl gives him a twig of rosemary. "That's for remembrance," she says as the curtain falls. Fifty years elapse, and Sir Jasper is once more in the room which was the scene of his adventure. He is the only survivor of those who accompanied him on his coronation trip to London. While poking about the walls in his cell, he stumbles upon a few tokens which help him to recall his love affair, and the play ends as he is weaving together the scattered pieces of his romance.

Mr. Drew played the role of Sir Jasper with variety and resourcefulness. As the octogenarian in the last act his work was notably fine. Alexandra Carlisle was appealing and charming in Maude Adams's old role of Dorothy Cruickshank. She imparted at all times the necessary quality of sweet ingenuousness. Harry Harwood was capital as the gruff sea captain, Cruickshank. Herbert Bruce contributed poise and sympathy to the part of Professor Jogram. Mrs. Whiffen was excellent as Mrs. Cruickshank, and Frank Thomas made a very young lover.

"CHILDREN OF EARTH"

A Play of New England by Alice Brown. Produced at the Booth Theater by Winthrop Ames, Jan. 12.

Mary Ellen Barstow..... Edie Shannon
Aaron Barstow, her brother..... Herbert Kelcey
Anita Barstow, Aaron's daughter..... Olive Wyndham
Peter Hale..... A. E. Anson
Jane Hale, Peter's wife..... Gilda Varese
Adam Hale, Peter's cousin..... Theodore Von Eltz
Nathan Buell..... Reginald Barlow
Uncle Eph Grout..... Cecil Yapp
Cynthia Colman..... Mrs. Kate Brown
Act I.—Mary Ellen Barstow's Sitting Room.
An Afternoon in Spring. Act II.—The Hale Farm.
The Same Afternoon. Act III.—Pine Tree Spring. Daybreak the Next Morning. Act IV.—The Barstow Sitting Room.

This play has given occasion for a strong diversity of opinion. It naturally becomes a focus of critical interest because it is the play which won the \$10,000 prize in the Winthrop Ames play contest. Out of thousands of unacted plays submitted in competition it is supposed to be the best. Possibly on this account the critical sun-glass is allowed to focus to the burning point. The successful author cannot hope to escape without a blister or two. Admitted that we were prepared for something extraordinary. We are in a state of unrest, in the midst of an age of shattered idols. Neither Shakespeare, nor Ibsen, nor Scribner, any longer points the way; it is a formless period, in which the dramatist must grope blindly for his theme and think himself lucky to bring something like a new light to bear upon an old subject. We are all enigmas, wearing second-hand clothes from the hand-me-down man. Times are hard.

"Children of Earth" is not a great play, but it is a charming play. To find fault with it because the love story is between an old maid and a man with a streak of gray, as one critic does, is the old complaint we used to hear against Ibsen because his characters were not the conventional makings of the French drama of millinery and seduction. It is the illusion that counts, and we are not given the illusion by Miss Shannon and Mr. Anson that they, as the lovers, have passed beyond a state of romance, even if we grant that it is not a state of inflammatory romanticism peculiar to adolescent lovers, à la Paul and Virginia. This love is the smothered

hearth-fire, that only needs stirring; that phenomenon of "the dangerous age," poetically treated.

"Children of Earth" is something of a sex play in a rustic setting. It is different from the sentimental old rural drama, say "The Old Homestead," "Way Down East," etc., yet it deals with that type of people in one of the New England States. There the resemblance ceases. As a play it appeals to a higher standard of judgment, and if I should attempt to assign it to any category it would be to the same category to which "The Great Divide" belongs. That was a play with a purpose in a romantic setting, and "The Children of Earth" is a romantic play in a rustic setting with here and there a touch of rare poetic elegance and charm, and one of the most exquisitely drawn characters, probably, in the whole sweep of New England romance. This character is Mary Ellen Barstow, the dainty little maiden aunt, who despite the years that have crept upon her has kept alive the spirit of romance. She has treasured in her heart her love like a precious thing, to be guarded and cared for. Here and there in the play is an intrusion of theatrical insincerity, but the poetry of true drama is inherent in it, and what quite dead for twenty-six years, Nathan is coming that day and they are to be married! But twenty odd years make changes. When Nathan arrives he is a shocking old skinflint, bigoted, narrow, mean, grasping and ugly. Mary Ellen's illusions are dispersed as by a whirl of wind. But the real romance begins here.

There is Peter Hale, of the Hales, whom her father and brother never could tolerate because they were not thrifty like them, and Peter is a staid, independent, gray-haired man, a natural planter of fruit trees, who is holding an option on Nathan's farm that Mary Ellen's rich brother has cast longing eyes on. Herewith to complete a quarter section of land already secured through Mary Ellen in Mary Ellen's name. Nathan's real son, a young man married Jane, a Portuguese woman, who is given to drink and has been the housekeeper in Mary Ellen's home. It is between Mary Ellen and Peter that the romance lies.

When she discovers that Nathan and her brother intend to take Peter out of his option on the orchard farm that he has set his heart on, Mary Ellen buys the option by promising to become Nathan's wife, and carries the paper in triumph to Peter's farm. And there in a scene by themselves they discover the truth—that they love each other and have always loved each other, and in a wonderful scene in the woods at dawn of day as they meet to leave together their old haunts, have done with the past and begin their own life in dominion of the conventional and prejudiced of all the Puritans in Christendom, we are treated to a scene of love as pure and limpid as ever threaded the romantic windings of a simple heart romance. But all changes again as they witness the distress of Jane, who has sought the solitude of the woods, to wait out her brother's bitterness, and realize that their dream is doomed to disappointment in the end, they return home.

But it is all over with Nathan. He and her rich brother leave on the same train. Peter and Mary Ellen remain. There is Jane of course; but Jane understands. There is no love between her and Peter, there has not been in a long time. The poor creature is content to let them enjoy what happiness they can, grateful to Mary Ellen for the good she has always done for her, and her devotion—a queer creature, but not illogical.

The playwright leaves us with the interesting problem: What will be the future relations of Peter and Mary Ellen? That is the interesting question which those of mature age may solve for themselves.

The play gains greatly by the admirable acting of the cast, and notably by the acting of Edie Shannon as the heroine and Mr. Anson as Peter. Their work is the acme of refinement and delicacy. Mary Ellen sinks into our souls as a dainty portrayal; Mr. Anson strikes us by his virile, poetic art. A graphic portrayal goes to the credit of Gilda Varese as Jane, a mysterious, almost uncanny characterization, and a type, like that of Uncle Eph Grout, which is conceivable only in an environment such as that of the present play. Uncle Eph, a feeble-minded old village vagabond, while he has no direct bearing on the development of the plot, is a sort of foil for the development of Jane's important character, and is an interesting dash of local color applied by Cecil Yapp. Mr. Kelcey was excellent as Mary Ellen's brother, and Reginald Barlow made what was possible of the theatrical figure of Nathan Buell. Miss Wyndham gave a good performance of the part of Mary Ellen's young niece. This and the remaining parts, all very well played, are of only subsidiary interest to the story.

AT OTHER HOUSES

GRAND OPERA HOUSE.—H. H. Fraser's production of "So Much for So Much," recently offered at the Longacre Theater, is this week's attraction at this theater. The company includes Marjorie Rambeau, who scored one of the greatest hits of the year

in the role of the stenographer; Willard Mack, who, in addition to being the author of the play, portrays the leading role; George Howell, William Norton, Edmund Walton, Charles Compton, Ruth Parry, and Julia Walcott.

"THE SUNSHINE GIRLS"

An Entertainment Which Opened Daly's Theatre as a Burlesque House, Jan. 11

To pay fitting tribute to the past glories of Daly's Theatre would require some one with the lyrical genius of Francois Villon; some one, perhaps, who can combine a spirit of romance with that of pathos. Daly's, once the foremost shrine of dramatic art in America, became, on Jan. 11, the "Home of Burlesque." In front of the old playhouse hung lurid lithographs announcing blatantly that "The Sunshine Girls" were prepared to entertain with song, dance, and story for the sum of 10, 20 and 30 cents.

An audience, cosmopolitan and care-free—in truth, a typical burlesque audience—filled every seat in the house. Finally the curtain rose. A scene representing a hotel lobby was disclosed. Comedians, flanked by healthy hours, scampered on and off, singing "Rag Picker" and other syncopated masterpieces of Forty-fifth Street and points nearby. The crowd, eager and enthusiastic, stamped and whistled. "See them there legs," shouted a boyish jacks in approval. The show went on. German comedians blundered into obvious situations. A catch line was repeated again and again until each successive utterance became an occasion for greater hilarity. The comedians showed her wares, and the curtain rang down on the gaudy setting. The inevitable olio was next. Among the features were De Milo in poses; Del Adelphi, a magician of the old school, who, nonchalantly pulled fowl out of paper ribbons; Marjorie Lake, a female baritone; and Callant, billed as the Sultan's favorite, who wiggled her way into unquestioned popularity.

The season of burlesque at Daly's is under the direction of Jerome and Walter Rosenberg. This week's attraction is "The Queen of the Folies Bergere."

PAVLOVA AT THE CENTURY

Russian Dancer to Begin Four Weeks' Season at Popular Opera House on Feb. 2

Mlle. Anna Pavlova, with her complete corps de ballet and orchestra, will begin a four weeks' season of Russian dancing on Feb. 2 at the Century Opera House. A repertoire of fourteen new ballets has been arranged. In the company will be Mlle. Plakoveitka, Alexandre Volinine, and Ivan Clustine, who will give a new interpretation to the social dances of the present day.

BANDBOX CLOSES SEASON

Theater Too Far from Rialto to Attract Public, Director Wood Explains

The little Bandbox Theater in Fifty-seventh Street, east of Third Avenue, closed on Saturday night, Jan. 16. The theater was housing Jerome K. Jerome's "Poor Little Thing," and though the play received excellent notices, the public was not attracted in sufficient numbers to warrant the continuance of the season.

"It was due to a lack of support from the public," said Douglas Wood, the director. "Artistically, it was a success, but the people who go to theaters will not go east of Third Avenue. We are trying to get a Broadway theater for our company."

TO REVIVE "THE CRITIC"

Sheridan's Burlesque of Theatrical Life to Open Jan. 25 at the Princess

Beginning Jan. 25, the Princess Theater will house a revival of Sheridan's burlesque of theatrical life, "The Critic." The production is under the direction of the Shuberts, working in conjunction with H. Eden Payne. Mr. Payne acquired considerable reputation as the organizer and director of the Horniman Players in Manchester, England. And it was at their theater that he first gave this production. He recently revived it with success at the Little Theater in Philadelphia.

HACKETT IN "MACBETH"

To Draw Upon Recent Legacy for Elaborate Production of Tragedy

James K. Hackett, whose income is now \$1,000 a week, has decided to produce "Macbeth." To make the production elaborate in every detail, the actor will draw upon his legacy from his late aunt, Minnie H. Trowbridge. Mr. Hackett has always been ambitious to play "Macbeth."

BALTIMORE BUYS OLD THEATER

The city of Baltimore has purchased the famous old Holliday Street Theater, with the plan of using it for civic centers. The materialization of these plans are not likely to occur for several years. In the meantime, the State Comptroller, James F. Thrift, has the theater on his hands for lease, and the lessee can secure it for one, two, or three years. The playhouse, which was entirely rebuilt in 1914, has a seating capacity of 1,600.

It is seldom that a city the size of Baltimore controls a large playhouse, and it will be interesting to note the results to the city of Baltimore on this investment.

FROHMAN SIGNS GABY

Music Hall Artist to Appear in a London Revue by Sir James M. Barrie

Gaby Deslys, who has made frequent and somewhat sensational appearances in Paris, London and in this city, has been secured by Charles Frohman for the leading part in a new comedy revue by Sir James M. Barrie. The entertainment goes on shortly in London at the Duke of York's Theater. The programme is said to be unusually novel as revues go and thoroughly unconventional in design.

MUSICAL NOTES

Albert Spalding appeared last Thursday afternoon at Aeolian Hall in a violin chamber music recital. Mr. Spalding's programme was carefully selected so as to display both his technique and sentiment in interpretation. His playing has gained in beauty of tone and fingering since his last appearance here. He gave a sonata in G by John Alden Carpenter, the suite in E major by Sebastian Bach, in which he played all six movements unaccompanied by the piano. Two romances by Schumann, a rondo by Cesar Frank, a scherzo by Spalding, and the Twenty-fourth Caprice by Paganini-Spalding completed this delightful recital. Andre Benois accompanied Mr. Spalding excellently. The audience clamored for encores at the conclusion of the programme. The violinist will be seen soon again in his second recital.

David and Clara Mannes gave the first of their violin and piano recitals of the present season last Sunday evening at the Belasco Theater. Their programme offered the Brahms sonata in A, Beethoven's in C minor, and the Cesar Frank sonata in A, in which Mr. Mannes played with his usual fineness of feeling and brilliancy. The Frank sonata was rendered in exceptionally perfect tones. Mrs. Mannes as usual proved a rare accompanist.

DEATH OF GUS WILLIAMS

Gus Williams, one of the most popular comedians of the American stage, killed himself in the Grand Central Station in Yonkers, Jan. 15. Besides the fact that he suffered somewhat from stomach trouble, his friends can give no reason for his act.

Gus Williams, whose real name was Gustave Wilhelm Lewick, was born in 1844 in the Bowery and began his stage career with Tony Pastor in 1866. He made impersonations of German characters, and so successful was he that he was soon classed among the popular comedians. He remained with Tony Pastor for ten years.

Gus Williams was known wherever vaudeville was played, and thousands have laughed at his impersonation of "The German Senator." Some of the songs which he made famous were "See That My Grave's Kept Green," "Oh, What a Night," "Pins and Needles," "Dog Snyder" and others.

He was a veteran of the Civil War.

MANY CHANGES IN THEATERS

Many changes are scheduled in the theaters this week. On Saturday "The Phantom Rival Rose," New York engagements of "The Phantom Rival," "The Hawk," and "Rosemary" will be brought to an end, and these attractions will seek the favor of the road. "Marie-Odile," in which Frances Starr is appearing, will be the next attraction at the Belasco, while Ethel Barrymore in "The Shadow" will follow John Drew at the Empire. After a short career "Maternity," at the Princess, will be succeeded by "The Critic." "The Fallen Idol" is produced at the Comedy Theater on Friday night. Granville Barker opens his season of repertoire at Wallack's on the same night.

ARLIS CO. GIVES TO ACTORS' FUND

Daniel Frohman, president of the Actors' Fund, is in receipt of the following letter from St. Clair Bayfield, of the George Arliss Company:

DEAR MR. FROHMAN:—For some weeks past we have had in our company a fund which we call the War Fund and which was intended for the distressed and out-of-work actors in England. We had, however, that the effects of the war are now being so much felt in this country that we have much pleasure in sending you \$50 out of our funds in hand.

Yours very truly,
Members of The George Arliss Company.
Per (Signed) St. Clair Bayfield, Miss Lancelotti, Mrs. Arliss, Miss Horton, Miss Campbell, Miss Dale, Messrs. Cunningham, Harry, Dury, Sternroed, Riprod, Bayfield, Diggins, Curvill, Arliss and Tearle.

SUCCESS IN OSHKOSH

OSHKOSH, Wis. (Special).—Manager J. E. Williams, with his Grand Opera House in Oshkosh, is almost alone this season in the one-night belt, running his theater to highly profitable business at a time when many of the others are failing to break even. He gave Rock and Fulton in "The Candy Shop," Jan. 16, to a packed house, practically selling out two days in advance. Busch, Manager.

"ROLLING STONES" AGAIN

Edgar Selwyn's latest play, "Rolling Stones," which has been entirely rewritten since its early season presentation at Atlantic City, will be produced in Chicago, Jan. 31, with a cast which includes Ernest Glendinning, Richard Sterling, Harry C. Bradley, Daniel Jarrett, Frances Ring, Beatrice Ingram, and Claiborne Foster.

GOSSIP

Bangor, Me., has three Keith theaters, or will have when the Nash opens Jan. 28. Harry Clarke will join the Winter Garden.

"The Lilac Domino" passed its hundredth performance last week. Sylvia Jason, the young soubrette in "The Debutante," will be seen as the Quaker Girl in pictures.

J. A. Osborne has passed his fiftieth week as the Water Butler in "Omar, the Tent-maker."

Al Cunningham and Harry E. Willard have been added to the cast of H. H. Frayne's "So Much for So Much."

Eduard Waldmann will appear as the Prussian Uhlan officer, "Horn," in David Belasco's production of "Marie Odile," opening Jan. 20 at the Belasco Theater.

The Arvins Players, under personal direction of Mr. Billy Barry, closed a four-week engagement at the Fulton, Lancaster, Pa., Dec. 18.

Charles Hopkins has engaged Tully Marshall to produce the Alfred Sutor comedy, "The Clever Ones," which will be seen shortly at the Punch and Judy Theater.

Eugene Blair is playing the Vampire in "A Fool There Was" at the Lyceum, Columbus, O. He also writes scenarios for the moving pictures.

Eugene O'Brien has been engaged to play the leading male part in the new Porter Emerson Browne comedy which Charles Frohman has secured for Ann Murdock.

Mrs. May De Souza Haines, known on the stage as May De Souza, was granted a divorce from her husband, Nathan Arthur Haines, in Chicago on Dec. 23.

Eric Blind has been engaged by Mr. Granville Barker to play Theobald in his forthcoming production of "Midsummer Night's Dream."

Sybil Pope has signed to appear with the Famous Players in a series of pictures. She is now appearing with John Emerson in "A Bachelor's Romance."

W. L. Zimmerman gave a New Year's party at his home, 11 Fifth Avenue, New York city, in honor of Cyril Smith, of the Hazel Dawn company.

Ernest Anderson and Marjorie Burt, after playing two weeks in Chicago, will leave for their Western tour, opening in Milwaukee.

Eleanor Miller, who recently closed a successful season in the Florence Reed role in "The Typhoon," has been engaged for the leading role in "To-day."

Eleanor Sydney, who underwent a serious operation at the Polyclinic Hospital a few weeks ago, is convalescing and able to see her friends.

Charles Coghlan, son of the well-known actress, Rose Coghlan, has been engaged by Charles Hopkins for a part in "The Clever Ones."

Paul Byron, who recently returned from a highly successful Australian season in "The Roarer," is now playing juvenile roles with the Gaiety Theater Musical Comedy company, San Francisco.

Tyler Brooke and Laura Hamilton have been added to the Klaw and Erlanger revue, "Mary Grey has joined 'The Bird of Paradise' as Diana. Miss Grey was last season seen as Mary Turner in 'Within the Law.'"

Elsie Ferguson and Leslie Faber are to appear at the benefit for the Actors' Fund at the Century Theater Friday afternoon, Jan. 20, in a new one-act play by Kibbie Howard, entitled "The Dramatist at Home." Mr. Howard is a well-known English writer.

The Members' Day at the Professional Woman's League (formerly known as Drama Day) was celebrated at the club-rooms on the afternoon of Jan. 4. The guest of honor was Mrs. G. Vere Tyler, the authoress, and a relative of President Tyler.

Owing to the sudden illness in Syracuse of Florine Arnold, of "The Things That Count" company, Louise Muldener showed her versatility by playing the part of Mrs. Hensberry at short notice and without rehearsal.

Bent St. John, for twelve years general manager for the B. C. Whitney theatrical enterprises, Detroit, has resigned and goes to San Francisco as assistant manager of Fred Thompson's Toyland Company, which is to be a feature of the Panama Exhibition.

The stage section of *Munsey's Magazine*, written by Matthew White, Jr., has been enlarged to include scene views as well as portraits of players. In the January issue nineteen pages are devoted to the theater, and besides comment on new plays there are interviews with Marie Tempest and Laura Hope Crews, together with a vast amount of information about other stage folk.

One hundred and eighty-one young ladies, students at Hunter College, formerly the Normal College of the City of New York, will take part in the two performances of "Prunella" on the evenings of Jan. 25 and 26 in their chapel at Sixty-eighth Street and Park Avenue.

Alice Warwick (Crollins) is at the Plaza Sanatorium following an operation Nov. 28,

but is improving very nicely under the careful attention of Dr. L. R. McCollom and Miss M. E. Breen. Miss Warwick plans to be back in vaudeville soon with a new act.

Willard Mack has re-written the last act of "So Much for So Much," placing its locale in a road house on Long Island where the real point of the play is visualized to show that the girl is unable to cope with her employer and that she is not equal to the situation which arises.

Charles Phillips, author and dramatist of San Francisco was recently the recipient of a consignment of dictograph records sent by Margaret Anglin.

The records contain a number of directions given by Miss Anglin for the staging of Phillips' play, "The Divine Friend," which Miss Anglin will shortly produce.

Edwin Maxwell, who is well known as a stock director and leading man, and who has been playing Petrov Pavlik in "The Yellow Ticket" (Southern company), has been engaged by A. H. Woods to succeed Macey Harlan in the same part with the original company now in Boston.

Owing to a painful accident which occurred to Florence Reed recently, when she had her hand injured by a cab door closing upon it in Boston, her understudy, Adeline O'Connor, played the leading role of "The Yellow Ticket" to the great satisfaction of the public and the management.

Manager Waters of the Lyric Theater, Olean, N. Y., adopted a novel plan during the holidays to assist charity organizations. He gave special matinees for children and the admission was three vegetables, such as potatoes, onions, carrots, and apples.

The articles were given to the Salvation Army for distribution.

CLEVELAND TO THE FRONT

Mr. E. H. Johnson, manager of the Metropolitan Theater, Cleveland, O., and his two stars, May Buckley and John Haliday, are arranging the details for a benefit for the Actors' Fund of America to be held at the Metropolitan Theater on Friday, Jan. 15. Each theater in that city will donate its very best act. Mr. Johnson will donate the use of his theater, including all the help, and orchestra of thirty men, and do most of the work connected with the affair himself. The following have promised to take part: Eddie Foy and the Seven Foyes; Leon Errol; Bert Williams; Louise Meyers; Vera Michelena, of the Ziegfeld Follies; Ralph Hays; May Voege; star acts from Miles, Priscilla, Gordon, Cleveland, Grand, Star, Empire, Olympia, twelve Ziegfeld girls will act as ushers.

Mr. Johnson has written and urged the managers of all the theaters in Detroit, Toledo, Dayton, Columbus, Cincinnati, Indianapolis, Buffalo, Pittsburgh, Youngstown, Akron, Wheeling, to co-operate with him and make it a general day for this worthy cause, setting aside a certain percentage of the receipts at their various theaters on Jan. 15, for the Actors' Fund.

INSTALLATION T. M. A. PROVIDENCE

At a recent meeting of the Theatrical Mechanics' Association, Keith's Theater, Providence, R. I., the following officers were installed: President, Foster Lardner; past president, Sol Braun; vice-president, Parker L. Burke; recording secretary, Walter L. Delaney; financial secretary, Charles L. Luther; assistant financial secretary, Herbert B. Caffrey; treasurer, Harry W. Callender; chaplain, James P. Sullivan; physician, Dr. P. G. Phillips; trustees, William Hughes, Jr., Stephen MacNeill, Philip Sugarman. Finance Committee: David Wilson, George Webster, Abraham Kroll, R. Bernandini, Camille Furcotte; marshal, Joseph Thornton; sergeant-at-arms, George Moss.

TO ESTABLISH NEW YORK OFFICE

George Grossmith and Edward Laurillard, who produced "To-night's the Night" at the Shubert Theater here and who are presenting "Potash and Perlmutter" and "Peg o' My Heart" in London this season, have decided to establish a New York office, the policy of which will be to produce American plays in London and English plays in New York.

"LADY LUXURY" HAS NEW LEAD

Florence Webber, who starred for two years in "Naughty Marietta," has replaced Ina Claire in the title-role of "Lady Luxury." Miss Claire is filling a vaudeville engagement. Other engagements for "Lady Luxury" are Joseph Herbert and Donald MacDonald.

MUNCIE, IND.

MUNCIE, Ind. (Special).—This city fared well in amusements in the beginning of the year. New Year's Day came Murray Mack and company in "Finnegan's Hall." The second day, Pavlova packed the house on Jan. 4; Billy Watson's "Beef Trust" (burlesque); "He Fell in Love with His Wife," Jan. 7; "Bunny in Furryland," Jan. 8; "Honeyed Henry," Jan. 9. All appeared at the Wyand Grand, and all did splendid business.

COLLEGE YOUTH TO ASSIST BARKER

Walter F. Wanger, a senior in Dartmouth College, and director of the Dartmouth Dramatic Association, has been appointed by Granville Barker as his aid during his season at Wallace's Theater.

Under Mr. Wanger's leadership Dartmouth's dramatics have reached a particularly high standard. Last Winter Mr. Wanger brought to New York the Dartmouth actors, who gave special performances of the farce, "The Misleading Lady," in the Fulton Theater.

HELP FOR PLAYWRIGHTS

The Phipps and Kinkaid, Inc., with principal office in New York city, was incorporated with the Secretary of State, Albany, Dec. 23. The concern has a capital of \$2,500, and will engage in the business of play brokers and give instructions in regard to the preparations of plays, to secure recognition for playwrights and the acceptance of their work by theatrical producers. The directors are Frank C. McKinney, Montclair, N. J.; Maurice B. Phipps, Maud L. Phipps, 339 West 115th Street, New York City, G. W. Hamaick.

MANAGER AS AID TO CUPID

DUNGOON, IA. (Special).—The lady patrons of the Majestic Theater, of this city, who shall get the right coupon in January (date not given) will be guaranteed "a real live husband," who shall be sober and able to provide. Manager Rosenthal, of the Majestic, is the matrimonial promoter and aid to Cupid. He avers that the plan is no joke. If the drawer of the ticket is married, she is to hand the card to any unmarried friend.

"MADE IN AMERICA"

"Made in America" will be the new show to succeed "Dancing Around" at the Winter Garden. The production is scheduled to take place early in February.

Among the players engaged for the production are Harry Fox, Yancy Dolly, W. C. Fields, Joe Jackson, Belle Ashby, Hal Ford, Minerva Coverdale, Bessie and Watson, Bert Clark, and Valeria Burrat. Harold Atteridge and Harry Carroll are responsible for the book and music.

"THE BUBBLE" OPENS IN SCHENECTADY

The first performance of Edward Locke's latest play, "The Bubble," took place in Schenectady, N. Y., Jan. 18, with Mr. Louis Mann in the leading role. After a brief road tour, a Chicago engagement, under the direction of the Moore, Shubert, will begin. The piece concerns the exploits of a crafty bucketshop schemer who contrives against the proprietor of a delicatessen emporium.

CECIL RALEIGH LEAVES \$41,730

Cecil Raleigh, the English playwright, author of "The Wins of Society," "The Whip," and other melodramas, left an estate valued at \$41,730 according to his will which was recently offered for probate in the London courts. Miss Ada Gow, his secretary, receives the entire estate. Mr. Raleigh's widow is, at present, playing in the United States.

HELEN TYLER OUT OF AMER. PLAY CO.

Helen Tyler has severed her connection with the American Play Company in order to devote herself to play producing in connection with Selwyn and Company and the little syndicate of promoters who produced "The Dummy" and "Polygamy." Miss Tyler has been one of the producing firm of Selwyn and Company since it was organized.

A MANAGER WHO MANAGES

WILMINGTON, Del. (Special).—William L. Dockstader, owner and manager of the Garrick Theater, of this city, although he books through United Booking Office, goes to New York every week and selects the acts that he wants himself, thus ensuring his patrons the best show that he himself can arrange. Week Jan. 11 the Garrick bill contained nine acts and forty people. The bill was Madame Makarova and her Oriental Girls in "A Dream of the Orient," Harriett and Hart in "Blowing," Constance and Irene Parker, Thelma and Thurston, Lawrence and Edwards in "The Famous Five," Keady, Langdon and Wheeler, the Saxophone Quintet and The Mysterious Yuma. SAMUEL M. HACHLIN.

ROCHESTER ON THE WIRE

ROCHESTER, N. Y. (Special).—"The Misleading Lady" did well at the Lyceum, Jan. 11-13. When "Old New York Was Dutch" with Al. H. Wilson, Jan. 14-16. Kathleen Hegert as "The Irish Minstrel Maid," at the Victoria, Jan. 16. New York "Cahoon" review with fourteen people at the Family, Jan. 11-16. Marie Dressler in "Tillie's Punctured Romance," at the Regent, 14-15. "The Exploits of Elaine," at the Garden, Jan. 11-15. ROBERT HOGAN.

CHICAGO

New Musical Comedy When the Springtime Comes—"The Bubble," Sunday

CHICAGO, Jan. 19. (Special).—Playgoers in the second city of the United States have something to wait for. "When the Springtime Comes," Harry Askin will land across a new musical comedy called "The Lady from the Lake." Walter Scott may have suggested the title, but the comedy will be dissimilar from the poem. The libretto is by Will McElough and Frederick Donaghy. The exact date is in the shadowy haze, as is also the house at which the production will be seen.

"Belling Stones" will be at the La Salle, Jan. 25. This will be the first time the La Salle has ever given shelter to a play without music. The piece is a comedy which tells a story of Chicago life, based upon Mr. Selwyn's experience during early boarding-house days in this city. The production will be directed by Selwyn & Company. The cast in rehearsal includes Ernest Glavin, Richard Dittling, Frances King, Harry G. Bradley, Dan Jarrett, Maurice Ingram, Louis Lee and Catherine Foster.

At the American Music Hall, Jan. 17, for an indefinite run, "The Bubble," by Edward Locke. The piece will give Louis Mann a chance. There is a stock-broker and a delicatessen store in the plot. Fine comedies.

The new season at the Little Theater will be continued by a couple of activities of promising material. Francesco Daddi, of the Chicago Grand Opera Company, has joined the organization both to act and to sing his magnificent songs. The other novelty will be by E. J. Frankham, the actor, "L. H. Benson," translated into French by Frederick Sullivan. The Little Theater will also soon become the scene of the first performance here of three short plays by Mrs. Havlock Ellis, to be given by the resident cast company.

As several pre-announcements, Dr. Wolf Hopper and company came to the Amphitheater, Monday night, in a double bill, "Trial by Jury" and "The Barometer," in rehearsal. "The Woman of the Guard," is her new capacity as Mrs. Frank Craven. She returned to the stage, and will soon appear with Mr. Craven in his forthcoming Chicago engagement in the play he wrote for himself, "The Many Graces."

Joe Stahl in "A Perfect Lady," at the Illinois, for two weeks from Jan. 17. The "Famous Five," at the La Salle; "My Lady's Dress," closed at the Hutchinson Saturday night. "Promenade," with Mrs. Pat Campbell, closed Sunday night. "On Trial," remains at the Grand Opera House, continuing at the Grand, "Potash and Perlmutter," "Dancing Around," "Our Children," at the Princess, and "The Dummy," at Foyers.

"The New Graceland" continues to test the capacity of the Court. And this review a heavy load by W. H. Crane, last time, now, as he has resumed it for this season. Crane says that when he and Stuart Nelson were together in the first production—but let Crane finish it!

Hobson came to my home one day after the opening in connection, and asked me to write would take for my half interest in "The Graceland." (Remember, we did not own the play; we simply had the use of it from Broadway Howard as long as we played it but Howard then seventy-five times a year.) I told him I had not given the matter the least thought, and he left me off. He said, "I am coming back." He did so, and an hour later sent the check over by a servant. He used the play, and until his death, when, of course, it automatically reverted to the estate of Howard. That's the story of how he got it from me and how I again became possessor of it.

Mr. Crane said the royalties to Howard in his lifetime were in excess of \$100,000.

Norman Shaw.

SAN FRANCISCO

SAN FRANCISCO (Special).—Henry Miller at St. Charles, and Mrs. E. A. Miller, the oldest actress on the stage in playing Mrs. Hensberry in the play. Miller was one of the players at the masquerade ball, Jan. 6, that secured the opening of our new auditorium hall by the famous musical comedy of "The Graceland" and land given by the city. After the Fall the building will be presented to the city. It has a seating capacity of 11,000 and is one of the largest halls in the land.

The Grand Opera company is billed for third week commencing Jan. 19, at the Alhambra. The Court has Brian War pictures, and commencing Jan. 17, Arthur Byrne will star in "To-day." The Gaiety has "Tillie's Punctured Romance," with picture cast including Marie Dressler, Charles Chaplin and Mabel Normand. Joseph Haskin, assisted by Ruth Randall and Josephine Kernell; Fred Rogers and company, McKay and Ardine, Hal and Francis, Charles Brown, Bobba, The Aron Comedy Four and The Bell Family, at the Grand Opera. Madame's Girl of the Golden West, is in line at the Grand. The Graceland has as the star couple a speech of the Red Light Abatement Law which is agitating the people of this State. The bill was passed at our last legislature and tends to close up every theatrical attraction where women are engaged. A. S. MANSERV.

BEN GREY PLAYERS IN SALT LAKE

SALT LAKE CITY (Special).—The Ben Grey Players gave a performance in the Mormon Assembly Hall, under the Prod. C. Graham (company) Bureau, Jan. 8, presenting "As You Like It." No money and few guests were seen. A large audience was packed. At the (previous) week of Jan. 3 Harry Gilfill was easily land-liner.

Professor Ervin Larsen, who has been director of the orchestra at the University ever since it opened, has resigned. He will be succeeded by Bandmaster Harry Montgomery. C. E. JOHNSON.

Next Week Jan. 27
ANNUAL NUMBER

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NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

Here is a fact about stock. The Montauk Theater in Brooklyn, it was in the syndicate class, recently closed its doors. The reason given was lack of attractions. The Grand Opera House, within a stone's throw of the Montauk, opened under new management with attractions in stock at popular prices; the same attractions that played in the high-priced theaters. The result of the opening has been successful. The houses have been crowded. It is stated that people have gone to the Grand Opera House since it opened who never went to any theater. This may be so, or it may not. It makes no difference as long as the house is crowded. The Grand is to present a play that was given at the Montauk. This will be a test. If it fills the house it will prove that players will support a good play by competent people, at popular prices. If the Grand Opera House, in its new policy, runs on successfully, it means a healthy competition in the community. The Crescent is the other house which has already played stock to the satisfaction of Brooklyn. The field is big enough for both houses. The point is this, that while a high-priced house has been compelled to shut its doors, a popular priced house has taken its place with stock with every prospect of playing to a paying business.

HAYWARD STOCK, CHICAGO

CHICAGO (Special).—The Grace Hayward Stock company is now in the tenth week at the Willard, Fifty-first Street and Calumet Avenue, Chicago. The offering week of Jan. 18 is "The Argyle Case" with Mr. Dwight A. Meade taking the leading part. Week of Jan. 25, "Ready Money." "Get-Rich-Quick Wallingford" week of Jan. 11 was well patronized. One party on Wednesday night numbered over three hundred, and large parties were in evidence on the two following nights. The matinees on Saturday and Sunday are largely patronized by women and children. Plays to be produced soon are: "Broadway Jones," "The Fortune Hunter," "Baby Mine," "The Ghost Breaker," "Year of Discretion" and "The Traveling Salesman." Miss Gertrude Ritchie made her first appearance with the company as Mrs. Jeffries, Sr., in "The Third Degree," and will continue throughout the season, playing the second important woman's parts in the stock plays produced at the Willard. Mrs. J. A. DUNN.

YONKERS STOCK

"The Governor's Lady" was so well done by the Yonkers Stock company last week that the New York patrons of this clever company declared that the performance suffered none by comparison with the New York production of this piece. Miss Regine Wallace, in the title-role, was surprisingly good, especially for so young an actress. Her work in this part was every bit as good as her splendid playing of Glad in "The Dawn of a Tomorrow," and Bunt in "Bunt Pulls the Strings." This young woman is making fine progress in her art, and justifies George Farren's judgment in selecting her as one of the leading women of his company. Mr. Gillow, Miss Gierum, Mr. Boulton, Miss Sanford, and all the others were excellent, and Mr. Farren put the piece on in a most thorough manner. It is interesting to note the number of people who go up from New York to the performances of this company; some have become regular subscribers. "Broadway Jones" is the bill following.

STOCK PLANS IN EL PASO

EL PASO, TEXAS (Special).—The Lyric Players, management of J. D. Glass, who have been playing an engagement at the Crawford, have split up. Mr. Glass will open shortly at the El Paso Theater with a new stock company and Bert Geagnon, and his leading lady, Edith Pollock, with most of their original company, will remain at the Crawford. This new company opened Jan. 10 with "Wild Fire," which continued until Jan. 18. "Madame X" closed the week. Bert Geagnon will strengthen his company by new people, and J. D. Glass will have almost an entire new company at the El Paso when he opens within the next week or ten days. T. E. SHULTON.

HOLDEN PLAYERS, ROCHESTER

ROCHESTER, N. Y. (Special).—Increased interest in the Holden Players was apparent week of Jan. 11 as a result of their production of "Thelma." The Thelma Club, composed of young Rochesterians, attended the Friday night performance in a body. HOGAN.

ACADEMY PLAYERS, HAVERHILL

HAVERHILL, MASS. (Special).—The Academy Players at the Academy of Music presented "A Fool There Was," week of Jan. 4-9 to excellent business. Mr. Charles Stevens scoring all the honors as the husband, "Big Jim Garrity," week of Jan. 11-16. Miss Dorothy Dunn joined the company Jan. 11. CHARLES J. LASKER.

NANCY BOYER STOCK UP-STATE

JAMESTOWN, N. Y. (Special).—After an unusually dull theatrical season for Jamestown the prospects of a bright future have begun to show up, and it seems close at hand. The Samuel's Opera House has again opened to road attractions, and during week of Jan. 11 played the Nancy Boyer Stock company to capacity houses. Manager Harry L. Hamilton, of the company, stated that it had been a record breaking engagement. The Nancy Boyer Stock company, which appeared in this city week of Jan. 11, reports unusually poor business through western Pennsylvania, including the cities of Oil City and Titusville. The executive staff of the company now includes Henry Tosta, director; Harry A. March, manager; Harry L. Hamilton, acting manager; and Arthur Leedham, advance man. GUY W. SEEM.

MALLEY-DENISON FAREWELL

TAUNTON, MASS. (Special).—The Malley-Denison company, at the Park Theater, presented as a farewell attraction an excellent bill, Jan. 11, consisting of fourteen acts of splendid vaudeville. They were assisted by local talent and were received with much enthusiasm. Over five hundred were turned away after the house was filled as never before. Antoinette Crawford goes to Brooklyn to play with the Hathaway Players. Others of the company will return to New York. Future plans of the Park managers are in abeyance. Excellent bills are being offered at the moving picture houses throughout the city. Charles Meester has taken the management of the Columbia, succeeding Rogers, Crook and Rogers, and promises to give the best there is in photoplays and vaudeville. CHARLES H. BAKER.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (Special).—Members of the Grand Opera House Stock company scored another triumph with their production of "Baby Mine," Jan. 11-16. Noel Travers was seen as Jimmy Jinks, Irene Douglas as Kate, Mary Hall as Aggie, and Earl Simmons as the husband. Honors were pretty evenly divided between the four principal roles. Minnie Stanley, So Alken, George Carleton, Beniah Monroe, Jack Matthews, and Reynold Williams did justice to the minor assignments. Miss Ann MacDonald made her debut as leading woman of the Gotham Players in "One Day," which was last week's attraction. She appeared as Opal, while Alfred Swenson was seen as Paul. Jack Rollins and Fayette Perry appeared in musical numbers during the second act. William Blake, Florence Pinckney, Frederick Clayton, and William Armadell were seen to advantage in minor parts. Mr. Swenson, the popular leading man, had formally tendered his notice and intended closing on Jan. 9. Yielding to the persuasive powers of the Gotham management, he has decided to remain for the remainder of the season. "That Sort," Nazimova's latest vehicle, was the offering at Keith's Crescent. Miss Winslow's interpretation of Diana Laska, the principal role, was not her best work this season. Every one of the Crescent Players worked faithfully to make something of this talky offering. Miss Isadore Martin was happily cast as Maureen, Corliss Giles as Dr. Maxwell, and Alsworth Arnold as Sir John Heppell. Charles Schofield, Clara Mackin, Beatrice Moreland, Charles Wilson, William Everts, Arthur Mack, Helen Copp, and Miss Josie Miller were included in the cast. But "That Sort" did not appeal very strongly to the Crescent patrons. J. LEON DAVIS.

CALBURN CO.'S 100TH TIME

BRIDGEPORT, CONN. (Special).—The Calburn Stock company celebrated their 100th performance at the Lyric in Bridgeport Jan. 12, and the event was marked with a capacity house in which the patrons enjoyed dancing in the foyer. Satin souvenir programmes were passed among the audience, and the members of the company were all called upon to make addresses, as was Manager Callahan, who thanked the patrons for their excellent support. "The Price," in which Edward Darney played the part of Ethan Bristol, M.D., was one, Miss Susanne Jackson in the part of Ethel Toscani was given splendid opportunity to demonstrate her ability in a difficult piece of character acting, and played the part remarkably. Miss Violet Barney, playing the part of Susan the maid, was very good, as was Miss Emma DeWeals, who departs from her usual comedy role as Mrs. Dole, the wife of Stanard Dole, played by Lowell Sherman with his usual ability. Mr. Thornton, Mr. Roland, and Miss Beverly West, who made an instantaneous hit as the maid in "Big Jim Garrity," were all exceptionally good in their respective parts. Week of Jan. 18, the company was seen in William A. Brady's "The Family Cupboard." ALLEN P. WHIT.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (Special).—The popular Mozart Players continue to draw capacity to the Mozart Theater, "Wildfire," the offering Jan. 11-16, proving one of the most enjoyable of the stock season. Maude Richmond was splendid in Lillian Russell's old role, and worthy of note also was the work of O. Swayne Gordon, Jack Roche, Henry E. McKee, Dave Rogers, Henry William, Arthur Griffin, Henry Carleton, David Vonderburgh, Peggy Cameron, Dora Booth, Alma Rutherford, and Emma Carrington. Carl Oltz directed the musical numbers with rare skill and the settings were unusually pleasing. "The Squaw Man," Jan. 18-23; "Mrs. Wiggs of the Cabbage Patch," Jan. 25-30. It is announced that various theatrical interests are considering a lease of the Lyceum Theater, the legitimate house here, which was recently purchased by John White, of Galesburg, Pa., and which was for many years a part of the Reis Circuit. Large houses greeted good bills at the Majestic and the Colonial theaters Jan. 11-16. J. MAXWELL BEANS.

PLAYHOUSE PLAYERS, WILMINGTON

WILMINGTON, DEL. (Special).—The Playhouse Players, a stock company organized under the personal direction of William A. Brady, won additional laurels on the opening night of their third week of stock productions, Jan. 11, when they presented "Little Miss Brown," a comedy by Philip Bartholomae, before a crowded house. The company which composed the Playhouse Players has been augmented by several additional players since the opening. Miss Edna Hibbard is the leading lady and Albert Brown the leading man. The balance of the company include Miss Marion Lindeffelter, Miss Marie Clifford, Sydney Macey, Tom Emory, Frank Jones, Jean Newton, Leonard Perry, Vera Rial, Charles Lee, Jr., Richard I. Scott, Jean Adair, Warren Munsel, Joseph Willis. Bill, week Jan. 18, "Over Night." SAMUEL M. BACHLIN.



KITTY BROWN.

Prominent among the younger actresses who have come very rapidly to the front is Miss Kitty Brown, the popular leading woman of the Majestic Players at the Majestic Theater in Utica, N. Y. She is perhaps the youngest leading woman in stock, and has rare beauty, youth, talent, and personality. Prior to joining the Majestic Players, Miss Brown had important parts in several of Charles Frohman's com-

panies, with the Keith Stock in New York, and the Huntington Players in Minneapolis, where she was a great local favorite. As an indication of her versatility, she recently made a very decided hit in the title-role in "Toss of the Storm Country," and on the next evening as Yvonne in "Madame Sherry." Incidentally, Miss Brown is regarded as one of the best dressed leading women in stock.

PARK AND PLAYERS, ST. LOUIS

ST. LOUIS, MO. (Special).—The Three Twins was worthily presented by the Park Opera company, Jan. 10-17. Roger Gray, Ed Smith, and Matt Hanley are among those doing competent work. Sarah Edwards was excellent as usual. Louise Allen, Mabel Wilbur, and Lillian Cross are among those deserving special mention. "Nobody's Widow" is proving the most successful production yet undertaken by the Players Stock company at the Shenandoah, Jan. 10-17. Marion Ruckert is unusually good. John M. Sullivan also scored. Mitchell Harris, Eda Von Buslow, and Miss Rindel did much toward making the production an unusually good one.

Carl Hayden, the popular tenor of the Park company, left for the East, Jan. 10. He has enjoyed a forty-week run with them, and his departure is deeply regretted by his many admirers. Mr. Hayden will join a New York production. VIVIAN S. WATKINS.

Hazel Burgess opened her own company at the Duval Theater, Jacksonville, Fla., with "The Man from Home." This was followed by "Madame X," with Miss Burgess in the title part, and "Forty-five Minutes from Broadway." In the latter, Miss Burgess starred for two seasons on tour. In her cast are Bert Leigh, C. Russell Sage, and Edna Oliver.

EMMA BUNTING COMPANY, MEMPHIS

MEMPHIS, TENN. (Special).—Marilyn Mary Ann was the attraction offered by the Emma Bunting company week of Jan. 11 at the Lyric. George E. Whitaker, as Lancelot, the composer, shared honors with Miss Bunting, who scored a distinct hit in the title-role. The support was good. Miss Bunting has endeared herself to Memphis theatergoers, and is playing to large audiences in the face of hard times and opposition. "The Girl from Out Yonder," Jan. 17-23. G. LIVINGSTON.

WINIFRED ST. CLAIR STOCK

NEWBURN, N. Y. (Special).—Winifred St. Clair and company presented "The Talker," "Sauce for the Goose," "Kindling," "Cinderella," "Alice of Old Vincennes," "The Chorus Lady," and "Amy of the Circus," at the Academy of Music week of Jan. 11. Mr. Earl D. Sipe has secured some of the best stock productions that could be obtained for Winifred St. Clair and her excellent company of plays. The company this year is the best cast of players that the star has had. This is her third season through the East. The company includes Tyler Kent, William Bretz, Charles Ellis, B. K. Mercer, John Smith, Bertha Allen, and Nola Mercer. Mr. Bretz is playing leads. A. EDWARD WALKER.

STOCKS IN THE BRONX

In less capable hands it is doubtful that the full meaning and message of "Damaged Goods" would have reached its audience as completely by a stock company as was proved at the Bronx Theater last week. The gratification derived from such efforts is enduring and genuine. Walter Marshall, as the doctor, made every point count in a personation of great reality, and one that sensibly and variously moved the audience with its own emotions. Bowden Hall scored a distinct hit in a superbly consistent characterization of George Dupont. Lucella Morey played the mother accurately with a sustained definiteness. Julie Henna, as the wife, displayed her usual charm and finesse, and Margaret Fielding presented a pathetic picture as the working woman. Bertha Wilson had fair opportunities of distinguishing herself. Beanie Lee, a newcomer; Fred House, Albert Gebhardt, and Russell Parker, completed the cast. "Maggie Pepper" week of Jan. 18.

"The Rule of Three" was presented at the Wadsworth Theater, week of Jan. 11, to good business. A far cry, this from "Panther," but the step was gracefully made, led by Wanda Howard as Mrs. Flower. Jerome Renner, Richard Ogden, and John Lorens were capital as the husbands, and won much applause with good sense comedy. Henrietta Goodwyn was a charming Klity Allison and little Florence Moore scored a hit as Jeanne. Edith Spencer, Marie Beola, Carroll Daly, Bert Wilcox, and Neil Pratt fit neatly into the frame work of this three-act farce. "The Vampire" week of Jan. 18.

IDA C. MALCOLMSON.

BAKER CHANGES IN SPOKANE

SPOKANE, WASH. (Special).—George Arlin in "Disraeli," Jan. 4, 5; brilliant company, capacity house, at the Auditorium. In the Dawn of a Tomorrow, by the Baker Players, filled rest of week. It was the best they have given, and business daily was good. "The Silver Horde" is underlined.

Lynne Overman, leading man with the Baker Players, who is making his last appearance with the company at the Auditorium this week, was one of the principal entertainers at the New Year's celebration of the Elks, and won favor with his negro character delineations and dialect readings. Mr. Overman, who was a jockey before becoming an actor, received his impressions of negro characters while riding on the Southern circuits for August Belmont, fraternizing with the colored paddock attendants and grooms at every opportunity. At that time Overman aspired to become a vaudeville star. Fate, in the person of his insistent mother, intervened, however, and the youth was lured from the racetrack to a military school at Macon, Mo.

Henry Hall, who became leading man of the Baker Players at the Auditorium Jan. 10, will be a director of the company, succeeding Edwin L. Curtis, who will go to Washington, D. C. Mrs. Curtis, known as Ollie Cooper, also will depart, as will Harry L. Fraser, juvenile, who will go to San Francisco. His place will be filled by Clyde Waddell, and Miss Berna Craven will replace Miss Cooper.

W. S. McCHRA.

HUNTINGTON PLAYERS, ST. PAUL

St. PAUL, MINN. (Special).—In a pictorial, as well as in a dramatic way, "The Squaw Man" was well put on by the Huntington Players at the Shubert, Jan. 10-16. Raymond Bond scored decidedly as Cash Hawkins, as did Guy Durrell in the role of Big Bill. Duncan Fenwarden was Jim Carson; J. S. Irvin, Bud Hardy; Louise Gerard, Diana; Genevieve Cliffe, Nat-u-rich; Muriel Cole, Little Hal. Boyd P. Joy's settings were masterpieces of the scene painter's art. "Little Miss Brown," Jan. 17-23.

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LIVINGSTON COMPANY, PEORIA, ILL.

Peoria, ILL. (Special).—The Livingston Stock company is now in its fourth week, Jan. 16, of prosperity at the Hippodrome, Peoria, Ill. The company is under the personal direction of W. H. Livingstone in the best plays. The bills so far have been "Office 666," "The Fortune Hunter," "The Deep Purple," and "The Spendthrift." A new bill, "Other People's Clothes," written by Theodosia Marsters, a local newspaper woman, and originally intended for the use of Henry Kohler, is to be produced in the near future. Coletta Power scored the hit of the season as "Prisco Kats" in "The Deep Purple." Irving Dillon, Coletta Power, Maurice Jenkins, Jay Collins, George Tripp, Warren Hoffman, Ed Hegner, F. H. Livingstone, F. M. Livingstone, Blossom Baird, Rose Watson, Hazel Wood, Caroline Ross, Vernon Booth, and Earl Stutterville have been engaged for the Livingston Stock.

F. H. L.

BIJOU, FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Week Jan. 11-16, the Bijou Stock company presented for the first time in stock in this city the W. A. Brady success, "Bought and Paid For," with Marcelle Hamilton as Virginia Blaine. The success gained by Mrs. Hamilton since she joined the company has been wonderful, due to her exceptionally good work in whatever part she is called upon to play. Artists of her class are a credit to the profession. Hooper Atchley was seen in the part of Jimmie Gilley and Ten Brackett as Robert Stafford, both of whom were very good. Albert A. Bushue, Frank J. Hetterick, Edythe Ketchum, and Marguerite Johnson completed a good cast. Well staged under the personal direction of Earl D. Dwir, Good performance to large attendance. "The Man on the Box," Jan. 18-23.

W. F. GUN.

PRINCESS COMPANY, DES MOINES

Des Moines, Ia. (Special).—Elbert and Getchell presented the Princess company in "Her Husband's Wife" week of Jan. 10. Fay Bainter as the wife, Robert Brier as the husband, were excellent. Dorothy Mortimer did some of her best work of the season, and deserves much credit. Edward Woodruff, in the former Henry Miller role, gave a very finished performance and won much applause. "The Rose of the Rancho" week of Jan. 17. "Souvenir photos" on Monday night at the Princess bring out many admirers of this popular company. Since the establishment of the Chicago office of Elbert and Getchell, acts and business at the Princess are on the boom.

A. KAHN.

HIS HEART IS TRUE TO STOCK

Hal Davis, who for three years was a member of the Woodward Stock company in Kansas City, has gone into vaudeville, but his heart is still in stock. He says it makes him homesick for the old associations. Mr. Davis is greatly interested in the business end of the moving picture world at present, and after a short tour with his sketch, "The Unexpected," will rejoin a large Chicago concern he was with before going out on the circuit. Mrs. Davis will be in Kansas City in the Spring at the Empress Theater.

STOCKS IN NEW ORLEANS

NEW ORLEANS (Special).—Miss Percy Haswell's Stock company, appearing at the Crescent, put on "Our Wives," Jan. 10-16. The company is doing excellent work and meeting with much favor. "Camille," Jan. 17-23. The Burlesque Stock company at the Dauphine, Jan. 9-16, with Tony Kennedy and a big chorus as the principal features, is holding its own. The Mansfield Players, at the Lyric, gave intelligent performances of "In Blue Grass," Robert Mansfield and Hazel Bawden were the principals in the cast and gave satisfaction.

QUINTANA.

MISS BAKER, OF THE BAKER PLAYERS

PORTLAND, ORE. (Special).—Mary Edgett Baker, the talented daughter of Manager George L. Baker, surprised her warmest admirers by her portrayal of Effie Pemberton in "The Blindness of Virtue," the week's offering ending Jan. 9 of the Baker Players. This production and the production of the previous week, "The Rejuvenation of Aunt Mary," in which Florence Roberts played the title-role, recorded a very distinct increase in attendance, and the management are confident the improvement has come to stay.

LOGAN.

MALLEY-DENISON CHANGE

LAWRENCE, MASS. (Special).—The Malley-Denison Stock company opened at the Colonial Jan. 15 with "The College Widow." This company has been a great favorite in Lawrence and much regret is being expressed because of their departure. They open in Salem, Mass., Jan. 25. The Colonial will now run feature pictures and road attractions. "The Yellow Ticket," Jan. 25; "The Christian," Jan. 26-30. Raymond Hitchcock and "The Blue Bird" follows.

MATTHEW C. O'BRIEN.

LANG-MILLER, DENVER

DENVER (Special).—The Lang-Miller Stock company gave a most satisfactory performance of "The Marriage Game" at the Broadway, Jan. 10-18. "Stop Thief," Jan. 17-23.

ANDERSON.

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EQUITY ASSO'N PLANS EMPLOYMENT AGENCY

Plan to Enrich Actors' Fund by Saving the Middlemen's \$100,000 Yearly Fees

At a special session of the Actors' Equity Association, held on Jan. 14, plans were adopted to work in co-operation with the Theatrical Managers' Association in an effort to establish a central theatrical agency where actors could be engaged by producers, thus doing away with the large number of agents who are now acting as middlemen.

The agency will be conducted by either the Actors' organization or the Managers' Association, provided an equitable contract can be agreed upon between actors and managers. The profits from such an agency will be turned over to the Actors' Fund of America, which, the association declares, would amount to more than \$100,000 a year.

In the following letter to Marc Klaw, president of the Managers' Association, signed by the officers and council of the Actors' Equity Association, the plan of the employment agency is outlined:

Be it Resolved, That this association desires to express its sincere appreciation of the continued personal efforts of the various members of your association to advance the interests of the Actors' Fund, and realizing the financial difficulties in which this fund is now involved, we respectfully submit the following as a possible solution:

The United States census shows that over 30,000 persons in the United States are engaged in the profession of acting. A very large percentage of these secure engagements through employment agencies.

We have learned that one agency alone in the City of New York has over 15,000 names on its books.

That the usual commissions paid is five (5) per cent. of each week's salary up to ten weeks.

Figuring on an average salary of sixty-five (\$65) dollars weekly, and an average employment of five (5) weeks, it would appear that

the fees paid by one-quarter of the profession annually amount to over \$100,000.00.

We are also advised that this number of actors is less than one-half of the total number of persons who are engaged in the profession of acting, singing, music, dancing on the stage, the management of theaters and other places of amusement, who are entitled to the aid of the Actors' Fund.

We are also advised that the support of this fund in the past has come almost entirely from your personal efforts through benefit performances, fairs, bequests, and the dues of about 1,500 men and women; 1,500 of a total of over 60,000 who are eligible to the fund's charity.

We therefore propose, that the Actors' Fund of America, or your association, organize a general theatrical employment agency, through which all of the employees of your members will be engaged, and which shall charge the usual fees.

That this agency use and present, and that members of your association, as managers, accept a uniform and equitable form of contract; And that the net profits of this agency shall go to the fund.

As an alternative, in case the Actors' Fund of America, or the United Managers' Protective Association, is unwilling to assume the burden of conducting the agency, then the Actors' Equity Association would undertake the task, provided your body (The United Managers' Protective Association) would agree with ours upon a uniform, minimum, equitable contract such as we have already submitted to you for acceptance or arbitration.

If either of these plans meets with the approval of your association, the Actors' Equity Association stands ready to do all in its power to increase the efficiency and profits of the agency thus created.

Among the well-known members of the association whose names are affixed to the letter are Francis Wilson, Henry Miller, George Arliss, Howard Kyle, Bruce McRae, Wilton Lackaye, William Courtleigh, and Robert Edson.

our contract does not protect them against drunkenness. In reply we would remind them that our rules and regulations are a part of the law of our association to which every member is bound, and one provision reads:

"Any actor appearing on the stage, either at rehearsal or performance in an intoxicated condition, will be liable to immediate discharge."

This evil we should note is very rare on the part of an actor these days. It will be easy to attach our rules and regulations to the contract form if so desired.

A committee from our Council held a conference with Mr. George H. Bell, New York Commissioner of Licenses, at his office upon Jan. 8, when the section of the Employees' Statute pertaining to theatrical engagements was discussed. Another meeting was held upon the 14th inst. with representatives of other interested groups present. The law designates certain usual points that a contract must cover, and adds that it shall not contain any other clause that is not equitable, etc.

The object of the conference was to inform the Commissioner what conditions we deem "equitable."

We are issuing a list of cases that have had the association's mediation for the enlightenment of any members that may have grown apathetic.

Thanks are due the managers of the Sherman House, Chicago, who gave us accommodations for a meeting in that city on Friday, the 15th inst.

By order of the Council,
BRUCE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

TEN-YEAR THEATER PACT

Klaw and Erlanger and Shuberts Form New Booking Agreement

Klaw and Erlanger and the Shuberts have entered into an agreement in which first-class theaters throughout the United States, with the exception of those in New York, Chicago, Philadelphia, Boston, and St. Louis, will be booked exclusively by the Klaw and Erlanger Exchange. The exchange, which is to be incorporated, will be headed by A. R. Erlanger, Lee Shubert will be vice-president; J. J. Shubert, secretary, and Marc Klaw, treasurer.

In this city the Shubert interests will be operated as they always have been, while in Chicago, Boston, Philadelphia, and St. Louis this will be regulated by a working agreement entered into two years ago with Klaw and Erlanger. In cities like Buffalo, Cleveland, Washington, Baltimore, Pittsburgh, Cincinnati, Louisville, Denver, and others, but one first-class theater will be operated. It is said that the Shubert theaters in these cities will be turned into popular priced houses.

The new arrangement which is drawn to cover a period of ten years will become effective next August.

It is the belief of those well informed in theatrical affairs that the alliance of the two large booking firms will result in fewer, and consequently, better productions.

"MIRROR" CORRESPONDENT DEAD

Mr. K. C. Tapley, for many years correspondent of THE MIRROR in St. John, N. B., died in that city, Jan. 15. He was competent and faithful.

NEW YORK THEATERS

B. F. KEITH'S PALACE Broadway & 47th St.
Even. 8:15. Mat. 2:30. Sat. 2:30.
Duffy Mat. 8:15. Sat. 2:30.
Sunday Concerts 2:15 & 6:15

MISS HELEN WARE
PEKIN MYSTERIES
Senorita Mabel Rodriguez, Sam & Kitty Morton, Bert Errol, Maud Muller & Ed Stanley,
MR. ORVILLE HARROLD

B. F. KEITH'S COLONIAL Broadway & 62nd St.
Matinee daily. Sunday
Concerts 2:15 & 6:15

TRIXIE FRIGANZA
"Lonesome Lassies"
Condon & Devereaux
Heather & Marshall
Boganny Troupe, Billy McDermott
Moore & Young, Others

THEATRICAL LEGISLATION

Bills at Albany to Regulate Sale of Tickets and Licenses in New York City

ALBANY, N. Y. (Special).—Legislation on theatrical interests in New York city will come before the present Assembly. Senator Simpson has introduced a bill, Jan. 14, providing for the licensing, by the Mayor or other licensing authority, of the business of selling tickets for theaters and places of amusement in New York city. The license fee is \$250 a year for each theater or place of amusement. The sale of tickets in a store, room or stand, or other place to which the public is admitted, is made presumptive evidence that the business of ticket selling is being carried on at that place. The provisions do not apply, however, to the sale of tickets at the box-office. Violation is made a misdemeanor.

Assemblyman Phelps, of Brooklyn, also introduced a bill, on the same date, requiring a schedule of prices for admission to theaters to be conspicuously posted in the lobbies or ticket offices of theaters, and prohibiting the increase in the rates for such tickets until thirty days' notice of the intended increase has been similarly posted. Violation is made a misdemeanor, punishable by a fine of not more than \$50.

On the same date, Assemblyman Joseph Steinberg, of New York, introduced a bill which prohibits the sale of tickets of admission to theaters, boxing exhibitions, baseball games, and any amusement operated by person or corporation, unless the price of ticket is printed thereon, also the following words: "This ticket cannot be resold for more than the price printed thereon," or demands or receives in excess of same directly by himself, agent, or employee upon any public street or place, or establishes an agency or sub-agency for sale of tickets at an excess price. A violation is a misdemeanor subject to a fine of not less than \$50 or more than \$200.

The bills have been referred.

G. W. HERRICK.

TO FOUND "MODERN STAGE"

Emmanuel Reicher Plans Organization to Produce Great and Unusual Plays

Herr Emmanuel Reicher, European actor and stage director, has completed arrangements for the foundation of what is to be known as "Modern Stage."

The purpose of the new organization will be to produce great and unusual plays which are either unknown or little known here. They will be chosen from the dramatic repertoires of all nations.

One performance of each work is promised. Admission will be for subscribers only. Five performances in all are announced for the current season. Mr. Reicher is negotiating for a leading New York theater. He has already been assured the co-operation of prominent artists, among them Mary Shaw and Hedwig Reicher.

The plays which will be put into rehearsal for current production include "Elgar," by Gerhart Hauptmann; "John Gabriel Borkman," by Ibsen, and the last play by Bjornstjerne Bjornson.

Mr. Reicher wishes to emphasize particularly that his desire to stimulate the American playwright and to produce modern American plays is one of the chief motives of his enterprise.

The "Modern Stage" has established temporary offices at 55 West Eighty-sixth Street. The date of the first performance, with the name of the theater, will be announced from here within a few days.

CLEVELAND MANAGERS

CLEVELAND, O. (Special).—A check for \$1,000 will enlarge the Actors' Fund of America as a result of the benefit to which all the actors in the city contributed talent or money at the Metropolitan Theater, Jan. 14. A bill of twenty acts entertained a large audience.

ACTORS' FUND BENEFIT

The sale of seats for the Actors' Fund Benefit, which will take place at the Century Theater on Friday, Jan. 23, will begin at the box-office of the Century Theater on Thursday, Jan. 21.

NEW YORK THEATERS

PLAYHOUSE 48th St., East of B'way. Phone, 5058 Bryant.
Evenings, 8:15. Mat. Wed. and Sat., 2:15.
The New American Play

SINNERS
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ROBERT EDSON CHARLES RICHMAN
EMMA DUNN FLORENCE NASH
ALICE BRADY AND OTHERS

William A. 48th Street Theatre
48th St., East of Broadway. Phone 178 Bryant.
Evenings at 8:15; Mat. Thurs. and Sat., 2:15.

The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN

WINTER GARDEN Broadway & 50th St.
Even. 8:15. Mat. Tues. Thurs. and Sat., 2:15.

DANCING AROUND
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Winthrop LITTLE THEATRE, 44th Street, West of Broadway.
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MAXINE ELLIOTT'S Theatre, 39th St., near B'way.
Tel. 1478 Bryant. Even. 8:20. Mat. Wed. & Sat. 2:20

LAST WEEK Wm. Faversham
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Mlle. Gabrielle Dorelli in
THE HAWK

44TH ST. THEATRE, West of B'way.
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CHILDREN of EARTH

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LYRIC 42d W. of B'way. Phone Bryant 3214.
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JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

CONSTANCE MOLYNEAUX JOINS POLI

Miss Constance Molyneux, late leading woman in "Pilate's Daughter," in which she played the title role, at the Century Opera House, New York City, has been engaged by the Poli Stock company, of Worcester, Mass., in which company she opened in "The Blindness of Virtue," Jan. 11. Last year Miss Molyneux was leading woman in Chaucer's play, "Shameless Dhu."

ACTORS' EQUITY ASSO'N

Establishment of Employment Bureau Would Put Actors' Fund on Sound Financial Basis

At the last meeting of the Council held in the association rooms, suite 608, Longacre Building, on Jan. 11, the following members were present: Mr. Francis Wilson, president; Messrs. Charles D. Coburn, John Cope, Frank Gilmore, Howard Kyle, Richard Purdy, Grant Mitchell, John Westley, and Thomas Wise.

New members elected:

W. F. Granger
Alice Hegeman
Franklin Hanna
Kinsler Hines
Iona McGraw
Claire Merriam
Violet Merriam

It is not to be inferred from the resolution that we sent to the respective presidents of the United Managers' Protective Association and the Actors' Fund, proposing a solution of the problem of maintaining the fund, that the A. E. A. is in any sense eager to conduct an engagement agency. But we are sure that the plan that we offer, if honestly carried out, would put our profession's charitable organization beyond the need of soliciting alms from the lay public's benevolence. Besides, we think it would soon be possible to reduce the amount of commissions charged for making engagements. Both of these ends are devoutly to be wished, and if to attain them it becomes necessary for the association to assume the cares of an agency, it will not shirk the duty. There is so much to be said in favor of this sound economical project that we shall prepare a special argument in its favor if required.

We have just learned from the United States Revenue Collector's Office that the income tax discriminates against all actors who are aliens by not allowing them the limit of \$3,000 or \$4,000 in annual earnings, as is done for actor-citizens before imposing the assessment of 1 per cent. The alien must pay a tax of 1 per cent. on whatever he may receive as income.

Some managers, we understand, think

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Longacre Building

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KEENE, Lorraine. Associate Players (Grand Producing Co.): Sioux City, Ia.

KEITH Players (Al. Trubner): N.Y.C.

KEITH Players: Portland, Me.

KEYS: Wichita, Kan.

LANE Cliff Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LAND, Eva: Denver.

LA VERNE, Lucille: Richmond, Va.

LAWRENCE, Del S.: Vancouver, B.C.

LEAVENS, Schenck, N.Y.

LEITCH, Victor: Phila.

LEITCH Theater: Phila.

LORCH, Theodore: Passaic, N.J.

LYON, Mobile, Ala.

LYRIC: Buffalo.

LYRIC: Troy, N.Y.

MACREIGHT, Isabel, and James B. Cunningham: Muncie, Ind.

MACRANE (T. Ashton Macrane): Wichita, Kan.

MAJESTIC: Eliza, N.Y.

MAJESTIC (Fred K. Latham): Erie, Pa.

MALLEY-Denison: Lawrence, Mass.

MALLEY-Denison: Taunton, Mass.

MERKYL-Harder: New Brunswick, N.J.

MERRIMACK Players: Lowell, Mass.

METROPOLITAN: Cleveland.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N.H.

MORRILL, Elizabeth: Wichita, Kan.

MORTIMER Players: Manchester, N.H.

MURRAY Players: Elmira, N.Y.

NEWBURGH: Newburgh, N.Y.

NEW Dominion: Winooski, Vt.

NORTH: Waco, Tex.

NORTHAMPTON Players: Northampton, Mass.

OAK Park: Oak Park, Ill.

OLIVER: Otis, Winooski, Vt.

OLYMPIC: Newark, N.J.

OPHEUS: Wilmington, Del.

OPHEUS Players (Wilmer and Vincent): Reading, Pa.

PARK: St. Louis.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Cleveland.

PERMANENT: Elmington, Can.

PERMANENT Players: Winooski, Vt.

PERRY Porcelain Players: Toronto.

PERRY, Augusta (Walter Downing): South Framingham, Mass.

POLI (Wedgewood Howell): Baltimore.

POLI: Washington, D.C.

PRINCESS: Tacoma.

PRINCESS Players: Des Moines, Ia.

REDMOND: Sacramento.

REID, Charles R.: Jersey City, N.J.

REID-Blakes: Erie, Pa.

REID, P. Worth, Tex.

SAYLES, Francis (David Hellman): Superior, Wis.

SHANNON, Harry: Wapahosa, Ind.

SHENANDOAH: St. Louis.

SHERMAN: De Kalb, Ill.

SHUBERT: Rochester, N.Y.

SHUBERT (C. A. Newton): Milwaukee.

SUMMERS: Hamilton, Ont.

TODD, Wilson R. & Marian, Ind.

OPERA AND MUSIC

BERNARD, Sam (Messrs. Shubert): Phila. 11—Indef.

BRINGING UP Father (Co. 1: Chas. H. Yale): Quincy, Ill. 20, Jacksonville 21, Bloomington 22, Kankakee 23, Chgo. 24-25.

BRINGING UP Father (Co. 2: Chas. Foreman): Tucson, Ariz. 20, Phoenix 21, Yuma 22, El Centro, Cal. 23, Los Angeles 24-25, Venice 26.

BRINGING UP Father (Co. 3: Archie McKenzie): Topeka, Kan. 20, 21, Lawrence 22, Ottawa 23, Iowa 25, Chasute 26, Parsons 27, Pittsburg 28, Clinton, Mo. 29, Sedalia 30.

HUNNY, John: Milwaukee 18-23.

CAHILL, Marie, and Richard Carle (D. V. Arthur): N.Y.C. 28—Indef.

DANCING: Around (Messrs. Shubert): N.Y.C. Oct. 10—Indef.

DAWN, Hazel (John C. Fisher): Boston 18-Feb. 6.

ELFING: Ft. Julian, Cal. 11. Woods: Columbus 19-21, Toledo 22-23.

FORTY-FIVE Minutes from Broadway (Chas. Rings): Albany, Mo. 20, Maryville 21, Shenandoah 22.

GILBERT and Sullivan Opera Co.: Chgo. 17-Feb. 6.

GIRL from Utah (Chas. Frohman): Phila. 18-Feb. 15.

GIRL of Girls: Balto. 18-23.

HAKKY FAKKY (Law Fields): Chgo. 11—Indef.

HELLA, Broadway (Cohan and Harris): N.Y.C. Dec. 25—Indef.

HIGH Jinks (Arthur Hammerstein): St. Paul 17-20, Minneapolis 21-23, Winnipeg, Man. 24-25, Bismarck, N.D. 26, Feb. 1.

HIGH Jinks (Arthur Hammerstein): Ft. Julian, Cal. 20, Fayetteville 21, Pittsburg, Kan. 22, Parsons 23, Joplin, Mo. 24, Independence 25, Kan. 26, Wichita 28, Salina 27, Jet. City 28, Lawrence 29, Topeka 30, 21, Joseph, Mo. 31, Feb. 1, Quincy, Ill. 2, Keokuk, Ia. 3.

HITCHCOCK, Raymond (Cohan and Harris): Jackson, Miss. 20, Greenville 21, Vicksburg 22, Natchez 23.

KOLB and Dill: 'Prisco Nov. 16—Indef.

LADY LUXURY (Fred C. Whitely): N.Y.C. Dec. 25—Indef.

LA BOY, Elaine and Bonco (Chas. and Vic Hugo): Aberdeen, Wash. 20, Centralla 21, North Yakima 22, Walla Walla 23, 24, Lewiston, Ida. 25, 26, Wallace 28, Missoula 29, 30, Butte 31, Great Falls Feb. 1, 2, Bonanza 3.

LILAC Domino (Andrews Dipoll): N.Y.C. Oct. 28—Indef.

LITTLE Cats (Kiss and Branger): Wash. 18-23.

MCINTYRE and Heath (John Cort): Rockford, Ill. 20, Madison, Wis. 21, Fond du Lac 22, Appleton 23, Oshkosh 24, Janesville 25, Kenosha 26, Peoria, Ill. 27, Urbana 28, Terre Haute, Ind. 29, 30, Clinton 31-Feb. 6.

MODEL Girl (Askin and Wisniewski): N.Y.C. 25—Indef.

MONTGOMERY and Ringe (Chas. Dillingham): N.Y.C. Oct. 30—Indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettigall): Cin. 17-23, Dayton 24-30.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Greenville, Cal. 20, Chico 21, Madford, Ore. 22, Roseburg 25, Eugene 26, Salem 27, Portland 28-30, Astoria 31.

MUTT and Jeff in Mexico (Co. 3: Giff Williams): Livingston, Mont. 20, Big Timber 21, Billings 22, Sheridan, Wyo. 23, Hot Springs, Ark. 25, Lead, S.D. 26, Deadwood 27, Rapid City 28, North Platte, Neb. 30, Grand Island 31.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Battle Creek, Mich. 20, Charlotte 21, Lansing 22, Bay City 23, Saginaw 24, Orono 25, Flint 26, Port Huron 27, Mt. Clemens 28, Ann Arbor 29, Jackson 30, Pontiac 31.

MUTT and Jeff in Mexico (Special: Walter Turner): Fayetteville, Tenn. 20, South Pittsburg 21, Rome, Ga. 22, Aniston, Ala. 23, Gadsden 24, West Blocton 25, Tuscaloosa 27, Greensboro 28, Demopolis 29, Meridian, Miss. 30.

ONLY Girl (Joe Weber): N.Y.C. 11—Indef.

OUR Children (Olliver Morosco): Chgo. Dec. 20—Indef.

PASSING Show of 1914 (Messrs. Shubert): Chgo. 10—Indef.

PRINCE of Pilsen (P. J. Kelly): Red Wing, Minn. 20, Rochester 21, Winona 22, La Crosse, Wis. 23, Eau Claire 24, Wausau 25, Green Bay 26, Oshkosh 27, Fond du Lac 28, Richland Center 29, Madison 30, 31, Wausau Feb. 1, Janesville 2, Rockford, Ill. 3, Berlin, Conn. 4, Clinton, N.Y. 5, 20, Brattleboro, Vt. 21, Greenfield, Mass. 22, Springfield 23, Pittsfield 24, North Adams 25, Bennington, Vt. 27, 28, Rutland 29, Granville, N.Y. 30.

SAN CARLOS Opera Co.: N.Y.C. 18-23.

SAH (Henry W. Savant): Cleveland 18-23, Chgo. 24-Feb. 27.

SEPTIMBER Morn (Circuit: Howland and Clifford): Reading, Pa. 18-20, Allentown 21-23, Phila. 24-Feb. 6.

SEPTIMBER Morn (Central: Howland and Clifford): McCook, Neb. 20, York 21, Beatrice 22, Falls City 23, St. Joseph, Mo. 24, 25, Holton, Kan. 26, Topeka 27, Manhattan 28, Concordia 29, Salina 30, McPherson 31, Newton 2, Wichita 3.

SEPTIMBER Morn (Eastern: Howland and Clifford): Zanesville, O. 20, Coshocton 21, New Paris 22, Alliance 23, Salem 25, Wadon 26, Sharpsburg 27, Ashland, O. 28, Fairview 29, Lorain 30, Kent Feb. 1, Ashland 2, Bucyrus 3.

SEPTIMBER Morn (Howland and Clifford): Granta Pass, Ore. 20, Medford 21, Dunsmuir, Cal. 22, Red Bluff 23, Prisco 24-Feb. 6.

SEVEN Hours in New York (O. E. Miller): Danielson, Conn. 20, Millerton, N.Y. 22, Fitchburg 23, N.Y. 24.

SUE (Law Fields): Boston 11—Indef.

TO-NIGHT's the Night (Messrs. Shubert): N.Y.C. Dec. 24—Indef.

TRENTINI, Emma (Messrs. Shubert): Boston 18-30.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—Indef.

WHAT'S Going On? (John Cort): Boston 18—Indef.

WHEEL of the World (Messrs. Shubert): Kansas City 18-23.

ZIPEL (Follies of 1914 Florence Ziegfeld): Detroit 18-23.

Mont. 20, Big Timber 21, Billings 22, Sheridan, Wyo. 23, Hot Springs, Ark. 25, Lead, S.D. 26, Deadwood 27, Rapid City 28, North Platte, Neb. 30, Grand Island 31.

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Coll. Owen, Chas. Chapman, Felix Crampton, Lou Clark, H. C. Connetto, Lewis Cody, Chas. Crane, Curtis Cooksey, David Chase, W. F. Canfield, Fred Chester, O. B. Collett, Fred Claiborne, T. Cravotta, Lawrence Carver.

Dowling, Jas. Dale Devoreux, Gustave Duncan, Paul Deane, Al. De Roher, Paul Donnet, Stanley Deakin, Chas. L. Douglas, Gny D'Enery, Edwards, Jas. G., Thos. Egan.

Freeman, Richard, Edwin Forde, Maxwell Forrest, A. W. Fisher, Chas. Fulton, Thos. Fallon, Harry Fawcett, Harrison Ford, Albert Frick, Goodnow, Willis, Richard Gordon.

Hartley, Ralph, Lindsay Hall, Bobby Hays, Jas. Henry, Kenneth Harlan, Francis Hoyt, Clifford Hopp, Gavin Harris, Richard Harlow, Wm. J. Harris, Wadsworth Harris, Averill Harris, W. K. Hamilton, Edwin Hodge, Arthur Hull, Olin Howland, Sidney Herbert, Walter Halbach.

King, S. T., Edw. Keane, Herbert Knapp, J. J. Keeley, Frank Kilday, Frederick Kirt, Harlan Knight, Claude Kimball, Bryce Kennedy, Latscha, Albert, E. S. Lawrence, Cosmo Lane, S. T. Leaming, Geo. E. Leimwell, Murphy, W. H. Jules Martin, Arthur Miller, Harry March, Chauncey Moore, E. W. Martyn, Orville Mayhew, Sidney Mason, M. Max, A. McIntosh, Gaston Mervale, H. A. McDonald, Norman McDougall, Carl McCullough, Howard McKent, Alden McClaskis, S. T. MacFisher, Jas. McCormick, Joe McKee, Edw. McWade, Augustus McHugh, Mr. MacBarrow, Harmon MacGregor, Kenneth Mackenzie.

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LETTER LIST

WOMEN

Arden, Carol, Adele Alcott, Nell Allen, Lela Armstrong, Pearl Abbott, Lois Arnold, Mrs. Amacker, Mrs. E. R. Arthur, Blinn, Genevieve, Nana Bryant, Ann Brandt, Dolly Bane, Maggie Breyer, Mrs. L. Bourciant, Vivian Blackburn, Carrie Blair, Elsie Bowen, Mrs. Fred. Bond, Jessie Bonstelle, Mercedes Book, Annie Buckley, Mrs. Wm. Blackhall, Olive Baker, Annie M. Berlis, Margaret Bucklin, Mae Nelson, Edith Black, Marion Barney, Clarke, Della, Gertrude Cameron, Agnes Cameron, Majorie Campbell, Lillian Concord, Rosemary Carlton, Florence Carretto, Mrs. Geo. Cole, Helen Collier, Elizabeth Carpenter, E. Cohorn.

Mayme Gehroe, Phyllis Gilmore, Ethel Gals, Mrs. Wm. Gerald, David Goodwin, Mrs. J. Gleason, Maude Gilbert, Robt. Gorton, Mary, George, May Hurst, Maude Hanford, Jane Herron, Mrs. Louis Haines, Almora Hallam, Anne Hamilton, Mrs. Frank, Mrs. Knott, Rosalie, Mrs. Chas. Kennedy, Harriet Kenkel, Marion King, Josephine, Mrs. Wm. Lawrence, Ada Lucile, Josephine La Boy, Kathryn Tyndall, Mrs. David Landau, Isabel P. Lewis, Caroline Locke, Mrs. Louis La Boy, Eleanor Lawson, E. Katherine, Dorothy Murray, Blithe Murrie, Bessie Morland, Connie Mack, Wilda Moore, Ada Mitchell, Helen Marvin, Violet Moore, Josephine Morton, Margaret Morrison, Mrs. Louis Mason, Vivian Murray, Madeline Matheson, Margaret Moore, Mrs. Reginald Mason, Miss Patsy Mitchell, Elizabeth Milner, Esther Mendel, Grace McLean, Mrs. Walter McCall, Mrs. Jas. McIntyre, Wm. Margaret L. Mrs. Boyd Nolan, Marie M. Nelson, Hor-

tense Nelson, Mrs. Jas. Nell, O'Neil, Nancy, Maria Oatman, Geraldine O'Brien, Powell, Mabel, Jeanne Palmer, Ida Pomeroy, Banchette, Annette, Mrs. E. Bailey, Mary Bannister, Elsie Rockwell, Mrs. Harriette Richmond, Mollie Bevel, Helen Ryerson, Mabel Reed, Florence Rockwell, Mattie Rooney, Mrs. Jas. Ryan, Smith, Elina, Katherine Stanton, Mrs. S. Sutherland, Josie Simon, Margaret Striva, Charlotte Shelby, Louise Sanford, Mrs. Leo Stach, Mrs. Clifton Shaffer, Mrs. Harry H. Smith, Mary Servoss, Mrs. E. Seale, Tyrone, Madge, Marion Tiffany, Mrs. Geo. Thompson, Mrs. Will Thomas, Beatrice Thorne, Mrs. Harry Thomas, Mrs. Floyd Throppe, Villis, Agnes W., Mrs. Harry Walton, Anna M., Agnes Williamson, Sarah Whitford, Florence Wickham, Isabelle Voland, Marjorie Wood, Voder, Lorne.

MEN

Auburn, Chas., E. O. Andrews, Chas. Adams, Jno.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Nan Halperin's Hit—Orville Harrold's Warm Welcome—Henrietta Crosman in Peace Playlet



MISS EDITH LYLE

Giving an Effective Characterization in "Wives of the Rich," with Claude Gillingwater.

JUST now the need of new blood is the thing most vitally apparent in vaudeville.

Acts that fail to advance—do not keep step with the forward march of vaudeville—should give way to new blood. There is no reason for stagnation. The opportunity to develop is broader in the varieties than in any branch of amusement.

The Need of New Turns

The repetition of familiar turns week after week is really like a series of well directed body blows in pugilism. They wear down business gradually but surely. An entertainer, let us say, scores heavily. Immediate bookings follow. The tendency to hold to the old act—which won so surely—is natural. But, unfortunately for both the artist and the audience, such a turn seems able to continue indefinitely. It becomes a "sure fire" act and is routed on and on. Two acts in three—probably a greater proportion—belong to this type.

There are artists who keep pace with the advance—and they are the real headliners. Eva Tanguay told me last week that she wouldn't think of returning to a theater in an old repertoire of songs and costumes. That's one of the secrets of her drawing power.

The whole problem can be summed up in a single phrase—the advance of vaudeville isn't comprehended by a large proportion of the artists themselves.

New blood! It was interesting to watch the reception of Nan Halperin at the Palace. Quite unheralded—but with a fresh and buoyant personality—she won an emphatic hit. Her songs—at once original and delicately pungent—a clean-cut sense of humor and a distinct charm of method, aid her in quickly ingratiating herself with her audiences.

Orville Harrold's Enthusiastic Reception

Orville Harrold stepped from the English grand opera stage to vaudeville and received a really remarkable welcome. Harrold, of course, has a big voice but we prefer him when he does not strive to force it. Harrold doesn't follow a quiet recital style of song delivery but radiates acting when he does the prologue from "Pagliacci" in the clown garb of Leoncavallo's Canio. In forcing his voice, Harrold loses the delightful tonal qualities that make his singing—at other times—most agreeable. Besides the prologue he gives "Vesti la Giubba" of "Pagliacci," and follows with "A Nocturne," "Yesterday and To-day," "I'm Falling

In Love With Someone," from "Naughty Marietta," "Mother Macree" and "La Donna è Mobile," from "Rigoletto."

We particularly like the delicacy and simplicity of his "Mother Macree" and the love ballad from "Naughty Marietta." Emil Polak was the accompanist, giving an incidental left-hand piano selection.

"Thou Shalt Not Kill," Maurice Campbell's playlet for his wife, Henrietta Crosman, is didactic rather than dramatic.

With a simple interior as a setting—red geraniums on the window ledge give a touch of color to the landscape beyond—the sketch presents a brief, straightforward argument against war.

Miss Crosman's Peace Playlet

"Thou Shalt Not Kill" has not the uplift, the spiritual force, of Beulah Marie Dix's pro-peace playlet, "Across the Border," but it is direct in its idealism.



MADAME ALLA NAZIMOVA

Opens in Vaudeville at the Palace on Monday in a War Playlet.

tic logic. Anyway, the sketch touched the Palace audience with its timely pathos. It tells the slender story of a mother and her sixteen-year-old son. The father, it seems, went away, distinguished himself in battle—and never returned. The lad is boyishly stirred by the coming of a regiment to the village but his mother tries to tell him of the cruelties of war just as the soldiers approach the little cottage. The boy is demanded—his country requires everyone over fifteen years of age. The lad is fired with the idea of fighting—but his mother is broken-hearted. "It's the animal within you," she says to him, "We should not fight each other but the brute in us all." But they march away with him—drums beating and flags flying.

Miss Crosman is essentially a comedienne and she seemed a bit theatric as the woman fighting against the unrelenting brutality of war. Still, the sketch evoked tears. Gerald Bidgood is the boy and Charles Gotthold plays an officer.

Valeska Suratt as Damosel

Valeska Suratt, that eminently ornate lady, came back again to the Palace in "Black Crepe and Diamonds." This is an allegory set to syncopated time. Miss Suratt is first discovered as Damosel "all clad in woe"—besides a set of mink furs, a startling pur-

ple costume, a sensational plumed millinery affair and golden-yellow boots—chained to Woe himself. Love appears, however, casts the chains aside and the two engage in song and dance. One of the lyrics of the morality playlet is termed "You Pretty Little, Dainty Lady Bug," and runs thusly:

"Can't you see I'm all a-fire,
Burning up with love's desire,
It's a hug!—It's a hug!"

At incidental moments a tango team makes merry. Later Woe has the temerity to return but he is hastily disposed of and Love carries Damosel up a flight of stairs. This, we take it, shows the power of Love, since Damosel is no slight lady.

We prefer to consider Miss Suratt's histrionic or terpsichorean power from a sartorial standpoint. Her costumes require the use of blue glasses. They might well have been conceived by Paul Poiret after eating a piece of mince pie at Maxim's.

The Gardiner Trio have a rather pretty little dancing novelty. One of their numbers, a flirtation polka, is cutely done. It would be better to eliminate the vocalism from the Texas Tommy finish, but, even with that, the turn is an opening offering just a little above the average.

Juliette Dika and Her Songs

Juliette Dika came to the Victoria in her new single turn. Unfortunately, she hasn't the right sort of material. Miss Dika is a Parisian chanteuse who has appeared in musical comedy and vaudeville. She is doing spicily tinged songs written with the Tin Pan Alley idea of French naughtiness. "Beautiful Eggs" is one of the lyrics.

We are sorry we can't comment favorably upon Miss Dika. She had impressed us when we last saw her in the varieties but just now she is vulgar without revealing delicacy or cleverness.

Bessie Wynn—whom we used to consider one of the best singing singles in the two-a-day—should study her method of voice production. There is something wrong—for her voice is losing its agreeable fresh quality.



MISS ALICE LLOYD

The English Comedienne is Making a Successful Variety Tour.

Then, too, her choice of songs isn't good. The nationalistic bits do not fit her personality. One of the new numbers is an elemental lyric called "There's a Light That's Burning in the Window of the Little House Upon the Hill" and another fearful "time-ly" exposition song, "San Francisco," which runs:

"Go on and start your fair,
The whole world will be there,
Hurry! Hurry!"

Marshall Montgomery's Ventriloquism

Marshall Montgomery is an effective ventriloquist. He has humanized the dummy—given the wooden figure life-like qualities.

With Arthur Prince, Montgomery is practically the only person who really entertains us in this type of work.

Long Tack Sam and his company give a very complete revue of everything that has been done by all the other Chinese troupes. The specialty is, however, tastefully staged and costumed, with bright-hued Oriental embroidered silks. The groupings for the various feats are effective and colorful.

Just now the turn lacks some one with a distinct personality—such as little Chee Toy with Ching Ling Poo. The Chinese comedian who balances on a single pole with Long Tack Sam seems to have a certain kindly and humorous personality which might easily be developed.

"Fixing the Furnace"

"Fixing the Furnace" is a queer skit of the burlesque type—coarse and even vulgar. The furnacemen arrive to repair the heating apparatus. Then ensues cross-fire repartee between the worker and his assistant—one talking about the furnace and the other about the woman of the house, each confusing the replies. Thus the furnace pipes and the lady are mixed with the same elusive humor that the helper displays in falling down a flight of steps.

IN OTHER HOUSES

Eva Tanguay broke records at the Brooklyn Bushwick last week and demonstrated anew her tremendous popularity. Marion Murray offered "A Modern Prima Donna," Doris and Dixon danced, and Ed Vinton and "Buster" appeared.

Anniversary week brought an exceptional bill to the Orpheum with Trixie Friganza, who has just returned from a long trip over the Orpheum Circuit, where she scored heavily. Burr and Hope, in their dainty offering; Hobbs, "The Quaker Musician"; Bert Brrol; Fred J. Ardath and company; John F. Conroy and his diving models; Paul Conchas, Hoey and Lee, "Wee Georgie"; Wood, Joe Cook, Irene and Bobby Smith, Crossman and Stewart, and Lady Alice's pets concluded this excellent show.

Owing to illness, Frank Keenan, who opened at the Prospect last week, had to retire after Monday and Trixie Friganza, who was also playing at the Orpheum, finished the week in his place. The bill included Toby Claude in her revue, Conroy and Le Maire, Bird Millman, Ethel and Emma Hopkins, Fisher and Green, Bert Levy, Harry Breen, and La Toy Brothers.

IRENE FRANKLIN WINS CHICAGO

CHICAGO (Special).—Irene Franklin, with Bert Green at the piano, headlined at the Majestic last week and scored. Her popularity attracted capacity audiences all week. Ma-Belle and ballet, Al. Shoen, assisted by Charles L. Warren, Jack Kennedy and company, "The Act Beautiful," Alexander and Scott, and Bankoff and Girls were on the same bill.

Sylvester Schaffer repeated his success during his second week at the Palace Music Hall. Hans Kronold, the cellist, was well received, and the remainder of the programme included George White and Isabella Jason, Gallagher and Carlin, and Resliner and Gores.

VAUDEVILLE GOSSIP

Reine Davies will bring her novelty song act to the Prospect on Monday.

Art Note.—Placards in the Victoria lobby last week announced: "Next week, Battling Nelson will positively do a monologue in a full dress suit."

Mabel Frenzyer is appearing in vaudeville with Paul Decker in a comedy sketch with music. The skit is now breaking in out of town. B. Butler Boyle is making the production and Arthur Klein is handling the booking.

COMING HEADLINERS

Week of Jan. 26.—Palace, Alla Nasimova and company; Victoria, Tom Lewis and company; Colonial, Jon Sawyer and George Harcourt, "Wee Georgie"; Wood; Alhambra, Arthur Prince, Rooney and Bent; Royal, Fannie Brice, Regina Connell and company; Orpheum, Long Tack Sam and company; Bushwick, Nellie V. Nichols, Robbie Gordons; Prospect, Laddie Cliff.

Week of Feb. 1.—Victoria, Grace La Rue, Claire Rochester; Colonial, Arthur Prince, Regina Connell and company; Alhambra, Trixie Friganza, Henrietta Crossman and company; Royal, Paul Conchas, "Wee Georgie"; Wood; Orpheum, Alla Nasimova and company, Rooney and Bent; Bushwick, Nan Halperin, "Pekin Mystery"; Prospect, Harry Carroll.

PRESIDENT WILSON LIKES VAUDEVILLE; CALLS IT PERFECT RELAXATION

Richard Bennett Coming to Palace in Paul Armstrong Sketch—
Martha Hedman to Make Variety Debut

By WALTER J. KINORLEY

RICHARD BENNETT will give up the woes and worries of "Maternity" and invade the kingdom of vaudeville at the Palace Theater on Feb. 1. Paul Armstrong has written him a sketch, which fact means that "Dick" will have something with a punch to put over. Armstrong should fit Bennett admirably, as both are aggressive personalities, used to shouldering their way through life. Both men have won success pretty much on their own terms, and have never truckled in the least to any man or any institution. Vaudeville agents have wanted Bennett for years, but not until a few weeks ago did he consider the two-day act all seriously. Now he is full of enthusiasm, and quotes President Wilson in favor of vaudeville as against the legitimate.

Speaking of President Wilson, it should be noted that he grew to love variety in Keith's Theater, Washington, which he visited weekly until the lamented death of Mrs. Wilson. He was talking to Sam Blythe, of the *Saturday Evening Post*, a few days ago and, while recounting the recreations possible to the President of the United States, said:

"I like the theater, too, and especially good vaudeville when I am seeking perfect relaxation; for a vaudeville show is different from a play, though I am intensely interested in the drama in all its phases. Still, if there is a bad act at a vaudeville show, you can rest reasonably secure that the next one may not be so bad; but, from a bad play, there is no escape." Naturally, H. F. Albee and A. Paul Keith are proud of this Presidential praise for their Washington entertainment.

Martha Hedman is about to announce her vaudeville debut at the Palace. She is seeking sketches from several of our ingenious young authors. Inasmuch as Miss Hedman was a close friend of Strindberg, she may not be satisfied with slapstick comedy and fairy soap emotion, but will insist upon something that appeals to human intelligence rather than the corner of Forty-fourth Street and Broadway.

Emmett Corrigan is about to return to Keith vaudeville. He is said to have a remarkably good vehicle, in the shape of a tabloid drama that is packed with emotional explosive.

Helen Ware will be called "Knock-out." Ware if she continues the powerful impression which she made at the Palace last Monday in Channing Pollock's playlet, "It Doesn't Happen." The piece is exceptionally well put together, and Miss Ware handles a difficult role with a mastery and power that has set all Broadway talking. The Pollock tabloid is a high pressure sketch that compels Miss Ware to do as much real acting in twenty minutes as she ever did before in four acts of a sensational drama. I am speaking the unanimous opinion of the critics when I say that she was truly great as the mother of the girl who is about to marry her old lover of the days before her marriage.

Helen Ware, Richard Bennett, Martha Hedman, Emmett Corrigan—vaudeville audiences have much to look forward to and much to be thankful for.

Fanny Ward is next in line for a sensational opening at the Palace, and Calve is negotiating with meticulous nicety for her premiere in the varieties.

With profound regret Madame Schumann-Heink informs the Palace management that ill health forces her to forego her vaudeville engagements. This prima donna had

been counted on for several weeks of Bernhard business.

Keith vaudeville is slowly but surely weeding out the atrocious English that disfigures so many otherwise excellent acts. It will take time to eliminate the "had wents" and the "didn't ought to have done its," and the "I should of busted him," but they will die the death if the gullies ones have to be fined into proper respect for grammar.

The principal evidence of Percy Hammond's age, while in New York, was the fact that he did not inspect Broadway vaudeville. In the distinguished critic of the Chicago Tribune, that indicated reaction, stiff-jointed conservatism and a William Winterish outlook upon the stage. Nevertheless, we forgive Percy, if for no other reason than his spear-pointed phrases, his needle thrusts of caustic wit and his sane cynicism. He would be perfect if he would agree with President Wilson as to the merits of vaudeville.

The Elgfeldt midnight revue on the New Amsterdam Roof has given vaudeville a new idea, and next season will see more resplendent girl acts than the two-day has ever thought possible heretofore.

Nan Halperin and Grace De Mar are two "singles" whom the musical comedy producers are studying carefully with a view of stealing them from vaudeville. Both are clever, both have exquisite personalities and both will score in revues when given the opportunity.

I still maintain that the average dramatic criticism of the day bears the same relation to the courageous and clever reviews of the past that one of Cleopatra's slaves bore to Mark Antony. Just as the ocean is a reservoir of health, because it is being perpetually stirred up, so the stage needs to be pinched and prodded as well as praised. Criticisms are not all destructive hurricanes of words; the prevailing winds are the calm and kindly trades of appreciation. If the theatrical producer has the power to control the columns of supposedly great newspapers, can you imagine what the great captains of industry and the mighty men of money can do? It's a bad state of affairs, and if it continues this is going to be a government of press agents. It is getting to be the mode to wait for the press agent's statement before having an opinion of one's own.

In view of the new theatrical amalgamation, perhaps the good old phrase "fifty-fifty" will cease to have a humorous significance. Remember Stair and Havlin.

Jack Wilson reads the newspaper bulletins with feverish interest for news of the Gordon Highlanders. These are not the Highlanders of the diamond.

Joan Sawyer and John Jarrott will be on the same bill at the Colonial next week, but not as partners. Miss Sawyer will hoof it with George Harcourt, while Jarrott will have as his side stepper pretty Vera Maxwell. No matter which team wins, the championship will remain in America.

Ins Claire would fain be a vaudeville headliner at a salary that would keep an army corps in the field for a week. Nevertheless, Miss Claire cannot fail to prove a delight in vaudeville, when her presence is arranged.

Lee Kugel and Gus McCune are corraling new stars for vaudeville so fast that the other agents have scouts out to watch them.

INA CLAIRE RETURNS TO TWO-A-DAY FOR FIVE WEEKS' SEASON

Olga Petrova in New Sketch—Success of Manager Robbins at Keith's in Washington

Ina Claire left the leading role of "Lady Luxury" at the Comedy Theater last week and will open in a few weeks in vaudeville under M. S. Benthams' direction.

Miss Claire secured a special cable release from George Edwards, the London musical comedy producer, and her variety tour will be limited to five weeks. At the conclusion of her season in the varieties, Miss Claire will return to London to create a principal role in a new London production.

Olga Petrova, last seen as the star of "Panthea," returns to vaudeville at the Palace Music Hall in Chicago on Monday. Madame Petrova will be seen in a dramatic playlet, supported by two players.

M. S. Benthams has arranged with Mortimer La Vaux to personally represent him

in Europe, through the Wolheim Agency of London.

Mr. La Vaux will personally look after Mr. Benthams' interests, and will assist in the organization of a syndicate to present variety at the Empire and Folies Bergere in Paris.

It is rumored that Henry Elgier, the magnate, is likely to be interested in the syndicate.

Probably no manager of a Keith theater is better known or more liked by both players and theatergoers than Roland S. Robbins, who directs the destinies of Keith's in Washington. Having heard so many vaudeville entertainers comment upon his thoughtfulness and able management, it seems only fair to express a word or two of appreciation.

Keith's in Washington is one of the fore-



MISS DAPHNE HOPE

Appearing with William Burr in a Distinctive Little Specialty.

most vaudeville houses in the world, dividing honors with the New York Palace, in playing to the most distinguished clientele in America. That Mr. Robbins's able management has won wide attention, is alone a testimonial of his efficiency.

Valeska Suratt walked out of the rehearsals of the new Winter Garden production, "Made in America," last Friday. Nora Hayes is to succeed her in the production.

Carl Randall has a cable offer to dance with Gaby Deslys, but it is not expected that he will accept. Contracts over have prevented.

Nan Halperin, who won a remarkable hit at the Palace last week, is routed solid to May by M. S. Benthams.

This week Miss Halperin is playing Shen's in Buffalo, with Toronto and the Brooklyn Bushwick to follow. Her engagements at Keith's in Washington and at the Victoria will subsequently be played by Miss Halperin, with possibly a return date at the Palace.

Sydney Rosenfeld is preparing a dramatic playlet, "The Double Cross," for early vaudeville production.

George MacFarlane opens a vaudeville tour under M. S. Benthams' direction at the Prospect on Monday.

Brandon Hurst, who is now appearing in Edward Peple's "The Girl," will next be seen in an Edgar Allan Woolf playlet, "Mr. Woolf," by the way, is furnishing Mr. and Mrs. Robert T. Haines with a sketch, and he will probably write a vehicle for Katherine Osterman.

Bianche Walsh is being routed by Alf T. Wilton in her condensation of Clyde Fitch's "The Woman in the Case." Miss Walsh is this week playing the Prospect, with Washington, Philadelphia, and the remaining New York houses to follow.

Hermine Shone has been booked to the East by Edward S. Keller, the dates to follow her Orpheum tour. Miss Shone will open in the East in Edgar Allan Woolf's "The Last of the Quakers" at Baltimore on March 20.

Catherine Cameron is breaking in her new sketch, "The Up-to-Date Girl," written by Sidney Hirsch, out of town. This playlet was produced by Isotta Jewel in Washington some weeks ago under the name of "The Passion Play of Washington Square." Miss Jewel, however, married and left the stage. Miss Cameron has a supporting company of five.

Regina Connell has been routed solid to May by Edward S. Keller in Edgar Allan Woolf's playlet, "The Lollard." Miss Connell will play the Royal next week and the Colonial on Feb. 1.

Robert Emmet Keene and Muriel Window open in vaudeville at the Colonial on Monday.

VAUDEVILLE DATES

The current week is under-stand where no date is given.

Dates ahead must be received by Friday for the next issue.

ABERNETHY, Lina: Orph. Lincoln: Orph. Kansas City. 24-30.

ABBOTT, Annie: Colonial. Norfolk. 18-20; Lyric, Richmond. 21-23.

"ACT Beautiful": Maj. Milwaukee. 24-30.

ADLAIDE and Hughes: Temple. Rochester. Grand. Pittsburgh. 25-30.

ALBERT and Irving: Pol's. Bridgeport.

ALDRICH, Mme.: Maj. Chgo. ALEXANDER Brothers: Orph. Salt Lake City. 24-30.

ALEXANDER, Kida: Colonial. Erie: Keith's. Columbus. 25-30; Hipp. Cleveland. Feb. 1-6.

ALFRED, Two: Victoria. Charleston. 18-20; Bijou. Savannah. 21-23.

ALICE's Lady: Pets. Hudson. Union Hill. N. J. 25-30.

ALLEN, Minnie: Orph. Salt Lake City. 24-30.

ALPINE Troupe: Temple. Rochester.

AMERICAN Dancers, Six: Maj. Milwaukee: Palace. Chgo. 24-30.

ANIER, Lou: Keith's. Boston. 25-30; Keith's. Prov. Feb. 1-6.

ANTHONY and Mack: Colonial. Erie.

ARDATH, Fred J. Co.: Pol's. Scranton: Alhambra. N.Y.C. 25-30; Royal. N.Y.C. Feb. 1-6.

ARNAUT Brothers: Pol's. Scranton: Keith's. Wash. 25-30; Lyric, Richmond. Feb. 1-6; Colonial. Norfolk. 4-6.

ASANI Troupe: Orph. Salt Lake City.

ASTAIR, Fred and Adele: Keith's. Prov. 25-30.

"AURORA of Light": Colonial. N.Y.C. Feb. 1-6.

AUBURN and Rich: Shea's. Toronto.

AUTRALIAN Woodchoppers: Prospect. B'klyn. Grand. Pittsburgh. 25-30; Keith's. Chgo. Feb. 1-6.

AYON Comedy Four: Orph. Sacramento. 25-30; Victoria. Stockton. 27-29; Yosemite. San Jose. 29-30.

AZARD Brothers: Keith's. Prov. Feb. 1-6.

"BACHELOR Dinner": Colonial. Erie. 25-30.

BAGNOLD Hiding Act: Keith's. Phila. Feb. 1-7.

BAKER, Belle: Orph. Memphis: Orph. New Orleans. 24-30.

BALL, Ernie: Hudson. Union Hill. N. J.

BALL, Foster and West: Keith's. Prov. Feb. 1-6.

BANNON, Juvenile: Pol's. Hartford: Pol's. New Haven. 25-27; Palace. Springfield. 28-30.

BAPTISTE and Francini: Grand. Syracuse. 25-30.

BARNES and Crawford: Palace. Chgo. Columbia. St. Louis. 24-30.

BARNES, Stuart: Palace. N.Y.C. Keith's. Wash. 25-30; Victoria. N.Y.C. Feb. 1-6.

BARNAT, Arthur: Victoria. N.Y.C. Feb. 1-6.

BARNY, Wolford: Orph. Salt Lake City: Orph. Denver. 24-30.

BARRY, Mr. and Mrs. J.: Orph. Oakland. 17-20.

BAYES, Nora: Keith's. Phila. 25-30.

BEAUMONT and Arnold: Orph. Birmingham: Lyric. Richmond. 25-27; Colonial. Norfolk. 28-30.

"BEATLES, The": Orph. New Orleans. Forsythe. Atlanta. Feb. 1-6.

BELL Family: Orph. Sacramento. 25-28; Victoria. Stockton. 27-29; Yosemite. San Jose. 29-30.

BENDIX Players: Orph. Sioux City: Orph. Omaha. 24-30.

BENTON, Fremont Co.: Orph. Minneapolis. 24-30.

BRENFORD, Harry: Co. Grand. Syracuse: Orph. Montreal. 25-30; Dominion. Ottawa. Feb. 1-6.

BERGERE, Valerie: Co. Orph. Minneapolis: Orph. Winnipeg. 24-30.

BERRETT, The: Prospect. B'klyn. Bushwick. B'klyn. 25-30; Keith's. Wash. Feb. 1-6.

BERTSH: Orph. Duluth. 24-30.

BIG City Four: Orph. Minneapolis: Orph. St. Paul. 24-30; Orph. Des Moines. 31-3.

BILFORDS, Three: Orph. Harborsburg. 25-30.

BINNS and Burt: Keith's. Indianapolis. 25-30; Keith's. Louisville. Feb. 1-6.

BLODYS, The: Hipp. Cleveland.

BOGANNY Troupe: Colonial. N.Y.C.: Bushwick. B'klyn. 25-30.

BOND and Cassen: Temple. Detroit. 25-30; Temple. Rochester. Feb. 1-6.

BOWERS, Fred V. Co.: Orph. Oakland.

BOWERS, Walter and Crocker: Orph. New Orleans.

BOYLE and Dixon: Maryland. Balto.

BRACKS, Seven: Keith's. Prov. 25-30.

BRADLEY and Morris: Maryland. Balto. Feb. 1-6.

BRENNER and Wheeler: Orph. Portland.

BRICE, Fannie: Maryland. Balto. Royal. N.Y.C. 25-30.

"BRIDE Shop": Keith's. Cincinnati. Chgo. 24-30; Keith's. Indianapolis. Feb. 1-6.

BROOKS, Alan. Co.: Bushwick. B'klyn.

BROWN and Rochelle: Orph. Los Angeles.

BROWN, Delmore and Brown: Pol's. Bridgeport. 25-30.

BROWN-Fletcher Trio: Orph. Seattle. 24-30.

BRUCH, Fritz and Lucy: Colonial. Erie: Shea's. Buffalo. 25-30.

BUNNEL Sisters, Co.: Keith's. Columbus. 18-30.

BURKE, Charles and Mae: Alhambra. N.Y.C. 25-30.

BURKHARDT and White: Colonial. Erie.

BURNHAM and Erwin: Orph. Sioux City: Orph. Des Moines. 24-30.

BURN and Hope: Keith's. Wash. Maryland. Balto. 25-30; Temple. Detroit. Feb. 1-6.

CALVERT, Katherine. Co.: Orph. B'klyn.

CAMERON and O'Connor: Maryland. Balto. 25-30; Orph. Birmingham. Feb. 1-6.

CAMERON Sisters: Pol's. Hartford.

CANNON, The: Temple. Detroit: Temple. Rochester. 25-30.

CARDO and Noll: Palace. Springfield.

CARLETONS, Two: Keith's. Cincinnati: Keith's. Louisville. 25-30.

CARMEN, Sara. Trio: Orph. Montreal. 25-30; Dominion. Ottawa. Feb. 1-6.

CARNOLL, Harry: Bushwick. B'klyn. Prospect. B'klyn. Feb. 1-6.

CARTMILL and Harris: Orph. Denver. 24-30.

CARUS, Emma and Randall: Keith's. Phila. Forsythe. Atlanta. 25-30; Orph. Birmingham. Feb. 1-6.

CASE, Charles: Temple. Rochester. 25-30.

CAULPOLCAN Chief: Orph. St. Paul: Orph. Duluth. 24-30.

CERVO: Orph. Minneapolis: Orph. Duluth. 24-30.

CHANDLER, Anna: Orph. Frisco: Orph. Oakland. 24-30.

CHEERBERT'S Manchurians: Maryland. Balto. 25-30.

CHIKKO: Orph. Los Angeles. 24-30.

CHIP and Marble: Bushwick. B'klyn. Keith's. Wash. 25-30.

CHING Hua Four: Keith's. Columbia. Feb. 1-6.

CLARK and Verdi: Royal. N.Y.C.: Keith's. Prov. 25-30.

CLAUDE, Toby. Co.: Keith's. Boston: Orph. Montreal. Feb. 1-6.

CLAUDIUS and Scarlet: Pol's. Scranton: Alhambra. N.Y.C. 25-30.

CLAYTON, Beale. Co.: Grand. Pittsburgh: Keith's. Indianapolis. 25-30; Keith's. Louisville. Feb. 1-6.

CLAYTON, Una. Co.: Keith's. Boston.

CLIFF, Laddie: Shea's. Toronto. Prospect. B'klyn. 25-30.

CLOUD and Carr: Grand. Pittsburgh. Feb. 1-6.

COAKLEY, Harvey and Dunleavy: Prospect. B'klyn.

COGHLIN, Gertrude. Co.: Columbia. St. Louis. 24-30.

COLLINS and Hart: Temple. Detroit. 25-30; Temple. Rochester. Feb. 1-6.

COLLINS, Little: Orph. Portland.

COMFORT and King: Keith's. Phila.: Orph. B'klyn. 25-30.

CONCHAS, Paul: Alhambra. N.Y.C.: Royal. N.Y.C. Feb. 1-6.

CONDON, Eva and Jack Devereaux: Colonial. N.Y.C.

CONLIN, Steele. Trio: Keith's. Chgo.: Keith's. Louisville. 25-30.

CONWELL, Regina. Co.: Royal. N.Y.C. 25-30; Colonial. N.Y.C. Feb. 1-6.

CONNELLY and Weinrich: Grand. Syracuse: Keith's. Toledo. 25-30; Columbia. Grand Rapids. Feb. 1-6.

CONNELLY, Jane. Co.: Columbia. Grand Rapids. 25-30; Grand. Pittsburgh. Feb. 1-6.

CONROY and Models: Royal. N.Y.C.: Keith's. Toledo. 25-30.

COOPER and Smith: Royal. N.Y.C.: Shea's. Buffalo. Feb. 1-6.

COOPER, Harry: Hipp. Cleveland.

CORBETT, Shepard and Donovan: Orph. Lincoln: Maj. Chgo. 24-30.

CORRELL and Gillette: Alhambra. N.Y.C. 25-30; Bushwick. B'klyn. Feb. 1-6.

COSTA Troupe: Orph. Frisco: Orph. Oakland. 24-30.

COURTNEY Sisters: Palace. Chgo. 24-30.

COWBOY Maestros: Hipp. Cleveland: Columbia. Grand Rapids. 25-30; Keith's. Toledo. Feb. 1-6.

CRANE, Mr. and Mrs. Douglas: Orph. Portland.

CRIBBY and Dayne: Orph. St. Paul: Orph. Duluth. 24-30.

CROWWELL, The: Grand. Syracuse. 25-30.

CRONIN, Morris. Co.: Palace. Chgo. 24-30.

CROSSMAN, Henrietta: Keith's. Phila. 25-30; Alhambra. N.Y.C. Feb. 1-6.

CROSS, Wellington, and Lola Josephine: Orph. Frisco: Orph. Oakland. 24-30; Orph. Sacramento. 31-Feb. 7.

CROSSMAN and Stewart: Alhambra. N.Y.C. Feb. 1-6.

CUNNINGHAM and Marion: Princess. Hot Springs. Ark. 24-26; Maj. Little Rock. 27-29; Columbia. St. Louis. Feb. 1-3; Hipp. Alton. 4-7.

CUTTS, Julia: Prospect. B'klyn. Alhambra. N.Y.C. 25-30.

DANUBER, Four: Orph. Frisco. 24-30.

D'AUBREY, Diane: Victoria. N.Y.C. 25-30.

DAVIS and Celler: Orph. Montreal. 25-30; Dominion. Ottawa. Feb. 1-6.

DAVIS Family: Keith's. Indianapolis: Grand. Pittsburgh. 25-30.

DAVIS, Reine. Co.: Maryland. Balto.

DAY at the Circus: Pol's. New Haven. 25-27; Palace. Springfield. 28-30.

DE COE, Harry: Orph. Memphis: Orph. New Orleans. 24-30.

DE CORDOYA, Leander. Co.: Keith's. Cincinnati.

DE HAVEN and Nice: Orph. Los Angeles. 17-20.

DE HAVEN, Mr. and Mrs. Keith's. Toledo: Grand. Syracuse. Feb. 1-6.

DE LA ROSE: Lyric. Tampa. 25-30.

DE LAHAY, Brothers: Orph. Birmingham.

DELMORE and Lee: Grand. Pittsburgh. Feb. 1-6.

DE MAH, Grace: Keith's. Wash. 25-30.

DE MAR, Carl: Keith's. Prov. 25-30; Orph. B'klyn. Feb. 1-6.

DEVINE and Williams: Bushwick. B'klyn.

DIAMOND and Virginia: Victoria. N.Y.C. 25-30.

DINEHART, Allan. Co.: Orph. Memphis: Orph. New Orleans. 24-30.

DIVINOFF, Ida: Orph. New Orleans.

DOCKADEY, Lew: Columbia. Grand Rapids: Maj. Chgo. 24-30; Keith's. Toledo. Feb. 1-6.

DOOLEY and Ruel: Grand. Pittsburgh: Grand. Syracuse. 25-30; Keith's. Toledo. Feb. 1-6.

DOOLY, Ray. Trio: Keith's. Boston: Orph. Harrisburg. Feb. 1-6.

DOLO, Milla, and Dora: Orph. Montreal. 25-30; Shea's. Buffalo. Feb. 1-6.

DORR, Marie: Keith's. Columbus: Grand. Syracuse. 25-30; Orph. Montreal. Feb. 1-6.

DOYLE and Dism: Keith's. Boston: Temple. Detroit. 25-30; Temple. Rochester. Feb. 1-6.

DOYLE, John T. Co.: Palace. Springfield: Pol's. New Haven. 25-30.

DRAWER, Frisco and Hanco: Keith's. Toledo: Keith's. Columbus. 25-30; Hipp. Cleveland. Feb. 1-6.

"DRUMMER of the 76th": Keith's. Indianapolis: Orph. Salt Lake City. 24-30.

DUFFETT, Bruce. Co.: Pol's. Scranton.

DUNNIN, Doc: Keith's. Indianapolis: Grand. Pittsburgh. 25-30; Lyric. Richmond. Feb. 1-3; Colonial. Norfolk. 4-6.

DUNMORE, Evelyn: Royal. N.Y.C. Feb. 1-6.

DUPRE and Dupres: Dominion. Ottawa.

DUPRE, Minnie: Royal. N.Y.C.

DYER, Hubert. Co.: Orph. Des Moines: Orph. Sioux City. 24-30.

EADIE and Ramadan: Orph. Seattle. 24-30.

"EDGE of the World": Orph. Winnipeg.

EDWARDS, Gus. Co.: Keith's. Phila.: Keith's. Wash. Feb. 1-6.

ER and French: Orph. Frisco. 17-20.

ELINE, Marie: Pol's. Bridgeport. 25-30.

ELMORE and Williams: Orph. Frisco. 24-30.

ELOPING: Victoria. N.Y.C.: Keith's. Boston. 25-30.

EL RAY Sisters: Orph. Denver: Orph. Lincoln. 24-30.

ENGLISH, Daisy. Trio: Orph. Salt Lake City: Orph. Denver. 24-30.

ERNIN and Ernie: Orph. Winnipeg.

ERRILL, Bert: Palace. N.Y.C.: Keith's. Prov. 25-30; Keith's. Boston. Feb. 1-6.

EUGENE Trio: Columbia. St. Louis: Maj. Milwaukee. 24-30.

EXPOSITION Four: Lyric. Tampa. 25-30; Lyric. Richmond. Feb. 1-3; Colonial. Norfolk. 4-6.

FARMER Girls: Temple. Detroit: Temple. Rochester. 25-30; Keith's. Cincinnati. Feb. 1-6.

FARNELL, Taylor: Keith's. Indianapolis: Fort Wayne. 25-30.

FENTON, Marie: Orph. New Orleans.

FERGUSON, Dave: Victoria. N.Y.C. 25-30.

FIELDS and Lewis: Keith's. Louisville: Keith's. Toledo. 25-30.

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THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

FIELDS, W. C.: Keith's, Louisville; Keith's, Indianapolis, 25-30; Columbia, Grand Rapids, Feb. 1-6.
FISHER and Green: Royal, N.Y.C.; Keith's, Prov., 25-30; Keith's, Wash., Feb. 1-6.
FITZGERALD, Bert: Dominion, Ottawa, Can.; Hudson, Union Hill, N.Y., 25-30.
FITZGERALD, Marie: Orph., Seattle, 24-30.
"FIXING the Furnace": Maryland, Balto.; Keith's, Prov., 25-30; Keith's, Boston, Feb. 1-6.
FLANAGAN and Edwards: Forsythe, Atlanta; Orph., Birmingham, 25-30; Keith's, Phila., Feb. 1-6.
FOGARTY, Frank: Grand, Pittsburgh; Keith's, Wash., Feb. 1-6.
FORD and Truly: Pol's, Scranton.
FORD, Max and Mabel: Victoria, N.Y.C.; Grand, Syracuse, 25-30; Orph., Montreal, Feb. 1-6.
FORD, Bertie: Columbia, St. Louis, 24-30.
FOY, Eddie, Co.: Maj., Chgo.; Columbia, St. Louis, 24-30.
FRANKLYN, Irene and Bert: Green, Maj., Milwaukee; Palace, Chgo., 24-30.
FRIEDKOWSKI Troupe: Orph., B'klyn.; Bushwick, B'klyn., Feb. 1-6.
FRIGANZA, Trisile: Colonial, N.Y.C.; Alhambra, N.Y.C., 25-30.
GALLAGHER and Carlin: Grand, Pittsburgh.
GARDNER Trio: Keith's, Phila., 25-30.
GARDNER, Jack, Co.: Orph., Prices, 24-30.
GASCONI, Chas.: Palace, Chgo.; Columbia, St. Louis, 24-30.
GAUDMITHS, The: Colonial, Norfolk, 25-27; Lyric, Richmond, 24-30; Victoria, Charleston, Feb. 1-3; Bijou, Savannah, 4-6.
GAYLOR and Wiltz: Colonial, Norfolk, 14-20; Lyric, Richmond, 21-25.
GILMORE, Edwin: Maj., Milwaukee; Hippo, Cleveland, 25-30; Keith's, Indianapolis, Feb. 1-6.
GILFOIL, Harry: Orph., Lincoln; Orph., Kansas City, 24-30.
GILLETTE, Lucy: Hippo, Cleveland; Colonial, Erie, Pa., 25-30; Temple, Detroit, Feb. 1-6.
GILLINGWATER, Claude, Co.: Orph., Duluth; Palace, Chgo., 24-30.
GILARD and West: Pol's, New Haven; Pol's, Hartford, 25-30.
GOLDEN, Claude: Orph., Kansas City; Orph., Omaha, 24-30.
GORDON, John B., Co.: Keith's, Boston; Keith's, Phila., 25-30; Shea's, Buffalo, Feb. 1-6.
GORDON, Kitty, Co.: Hippo, Cleveland; Keith's, Cinl., 25-30.
GORDON, Bobbie: Bushwick, B'klyn., 25-30.
GORMLEY and Caffery: Fort Wayne, 25-30.
GRACE, Twins: Pol's, Hartford.
GRAHAM and Randall: Victoria, Charleston, 25-30; Bijou, Savannah, 25-30; Orph., Jacksonville, Feb. 1-6.
GRAPHEWIN, Charles, Co.: Orph., Seattle; Orph., Portland, 24-30.
GRANER, The: Maj., Milwaukee.
"GREEN Beetle, The": Keith's, Louisville; Keith's, Toledo, 25-30; Columbia, Grand Rapids, Feb. 1-6.
GREEN, Keith's: Louisville, 25-30; Keith's, Indianapolis, Feb. 1-6.
GROVER and Richards: Orph., Denver; Orph., Lincoln, 24-30.
GUERO and Carmen: Hippo, Cleveland, 25-30.
GWYN and Gosselt: Pol's, Bridgeport, Conn., Feb. 1-6.
HABER, Eleanor, Co.: Victoria, Stockton, 20, 21; Yosemite, San Jose, 22, 23; Orph., Oakland, 24-30.
HACK and Fortis: Orph., Minneapolis.
HALE and Paterson: Royal, N.Y.C., 25-30.
HALL and Francis: Orph., Los Angeles, 24-30.
HALPERIN, Nan: Shea's, Buffalo; Shea's, Toronto, 25-30; Bushwick, B'klyn., Feb. 1-6.
HANLON Brothers: Columbia, Grand Rapids; Temple, Detroit, Feb. 1-6.
HARDEN, Pol's: New Haven.
HAROLD, Orville: Palace, N.Y.C.
HAYMAN'S Novelty: Keith's, Wash.; Maryland, Balto., 25-30; Grand, Pittsburgh, Feb. 1-6.
HAYLAND and Thornton: Orph., Seattle; Orph., Portland, 24-30.
HAWKINS, Lew: Victoria, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
HAWLEY, R. F., Co.: Orph., Montreal; Dominion, Ottawa, 25-30.
HAWTHORNE and Inglis: Temple, Rochester; Pol's, Scranton, 25-30; Orph., Montreal, Feb. 1-6.
HAYES, Brent: Orph., Seattle, 24-30.
HEARN and Ely: Orph., Birmingham, 25-30.
HEATHEN and Marshall Co.: Colonial, N.Y.C.
HENNING, J. and W.: Royal, Phila.
HERMANN, Adelaide: Royal, N.Y.C.
HINES and Fox: Maj., Milwaukee, 24-30.
HOBBS and Lee: Alhambra, N.Y.C.
HOFFMAN, Gertrude, Co.: Orph., Omaha; Maj., Milwaukee, 24-30.
HOLT, Al: Hippo, Cleveland; Keith's, Columbus, 25-30.
HOPKINS Sisters: Bushwick, B'klyn.; Royal, N.Y.C., 25-30.
HORLOCK Troupe: Orph., Seattle; Orph., Portland, 24-30.
HOUTEN, Harry: Temple, Detroit; Temple, Rochester, 25-30; Orph., Montreal, Feb. 1-6.
HOWARD and Chase: Keith's, Prov., 25-30.
HOWARD and McCabe: Shea's, Buffalo; Shea's, Toronto, 25-30.
HOWARD, Charles, Co.: Orph., Denver; Orph., Lincoln, 24-30.
HOWARD, Eddie: Lyric, Tampa; Bijou, Savannah, 25-27; Victoria, Charleston, 25-30.
HUGHES, Mrs. Guss, Co.: Temple, Rochester.
HUSAR, Nine White: Victoria, Stockton, 20, 21; Yosemite, San Jose, 22, 23; Orph., Los Angeles, 24-30.
HUSKEY, James and Jack: Boyle; Orph., Winnipeg.
HYAMS and McIntyre: Orph., Kansas City; Orph., Omaha, 24-30.
HYMACK, Orph.: Birmingham; Keith's, Columbus, Feb. 1-6.
IMHOFF, Oren and Corinne: Orph., Los Angeles.
IRIE, Clara: Maj., Chgo.
IRVING Sisters: Prospect, B'klyn.
IRWIN, Flo, Co.: Bushwick, B'klyn., 25-30.
IRWIN, May, Co.: Columbia, St. Louis; Orph., Memphis, 24-30.
ISHER, Columbia, St. Louis: Orph., Memphis, 24-30.
JACK and Ferris: Palace, Chgo., 24-30.
JACKSON, Lyric: Richmond, 18-20; Colonial, Norfolk, 21-23; Forsythe, Atlanta, 25-30.
JEAN, Little Miss: Victoria, Charleston, 18-20; Bijou, Savannah, 21-23; Lyric, Richmond, 25-27; Colonial, Norfolk, 25-30.
JEFFERSON, Joseph, Co.: Orph., Des Moines; Orph., Omaha, 24-30.
JEWEL Comedy Four: Orph., Jacksonville; Lyric, Tampa, 25-30.
JEWEL'S Machines: Hudson, Union Hill, N.Y., 25-30.
JOHNS, Three: Columbia, St. Louis; Orph., Memphis, 24-30.
JONELL, Mma.: Orph., Sacramento, 25, 26; Victoria, Stockton, 27, 28; Yosemite, San Jose, 29, 30.
JOHN, Carl: Keith's, Prov., 25-30.
JOHNETT, Orph.: Montreal.
KALMER and Brown: Orph., St. Paul; Maj., Chgo., 24-30.
KAUFMAN, Minnie: Victoria, Stockton, 20, 21; Yosemite, San Jose, 22, 23; Orph., Los Angeles, 24-30.
KRANE and Winton: Colonial, N.Y.C., 25-30.
KELLEN, Bill and Maude: Pol's, Scranton, 25-30.
KELLY, Walter, Co.: Shea's, Toronto; Orph., Montreal, 25-30.
KENNEDY and Kramer: Lyric, Tampa.
KENNEDY, Jack, Co.: Maj., Milwaukee, 24-30.
KERVILLE Family: Orph., Memphis; Orph., New Orleans, 24-30.
KING Quartette: Pol's, Bridgeport; Pol's, New Haven, 25-27; Palace, Springfield, 28-30.
KINGSTON and Elmer: Orph., Sioux City; Orph., Minneapolis, 24-30.
KIRK and Yonary: Royal, N.Y.C., 25-30; Bushwick, B'klyn., Feb. 1-6.
KIRK, Hazel, Trio: Shea's, Buffalo.
KLEIN, Musical: Pol's, Hartford, 25-30.
KOLB and Harland: Orph., Salt Lake City, 25-31; Orph., Denver, Feb. 1-7.
KORNAD, Fred: Colonial, Norfolk, Feb. 1-3; Lyric, Richmond, 4-6.
KRAMER and Norton: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
KRAMER and Patterson: Orph., Sioux City.
KREMA Brothers: Keith's, Toledo; Keith's, Columbus, 25-30; Keith's, Cinl., Feb. 1-6.
KREMOLINA and Darras Brothers: Orph., Duluth; Orph., St. Paul, 24-30.
KYLE, James, and MacCurdy: Co.; Colonial, Erie, Pa., 18-23; Sheridan Square, Pittsburgh, 25-30.
LA FRANCE and Bruce: Victoria, Stockton, 20, 21; Yosemite, San Jose, 22, 23; Orph., Los Angeles, 24-30.
LAI MON KIM: Orph., Birmingham, Feb. 1-6.
LANCETON, Lucier, Co.: Victoria, Charleston, 25-27; Bijou, Savannah, 28-30; Forsythe, Atlanta, Feb. 1-6.
LANGDON, The: Hippo, Cleveland; Keith's, Columbus, 25-30; Keith's, Cinl., Feb. 1-6.
LA ROCCA, Ross: Temple, Rochester; Orph., Montreal, 25-30; Dominion, Ottawa, Feb. 1-6.
LA RUE, Grace: Victoria, N.Y.C., Feb. 1-6.
LA VARS, Dancing: Royal, N.Y.C.
"LAWN Party": Palace, Springfield, Feb. 1-6.
LAWRENCE and Hurfills: Orph., Portland, 24-30.
LEIGHTON, Turner: Hippo, Cleveland; Keith's, Boston, 25-30.
LEON, Cecil, Co.: Keith's, Boston, 25-30.
LEONARD and Russell: Orph., B'klyn.; Bushwick, B'klyn., 1-5; Keith's, Phila., 25-30.
LE BEE and Le Sax: Pol's, Bridgeport, Feb. 1-6.
LESLIE, Bert, Co.: Keith's, Cinl., Feb. 1-6.
LEVERING Co.: Orph., Hartford.
LEVY, Bert: Bushwick, B'klyn.; LEVIN and Russell; Orph., Lincoln; Orph., Des Moines, 24-30.
LEWIS, Tom, Co.: Victoria, N.Y.C., 25-30.
LEWIS, Wharry: Quintette; Orph., Seattle; Orph., Portland, 24-30.
LIGHTNER and Jordan: Lyric, Tampa.
LIND, Homer, Co.: Keith's, Phila., Feb. 1-6.
LIPINSKY'S Dogs: Prospect, B'klyn.
LITTLEFIELD, Marion, Co.: Royal, N.Y.C.; Orph., B'klyn., 25-30; Keith's, Phila., Feb. 1-6.
LLOYD, Alice: Victoria, Stockton, 20, 21; Yosemite, San Jose, 22, 23; Orph., Los Angeles, 24-30.
LOCKETT and Waldron: Columbia, St. Louis; Orph., Memphis, 24-30.
LOHSE and Sterling: Orph., Harrisburg, Feb. 1-6.
LONDON, Louis: Orph., Seattle; Orph., Portland, 25-30.
"LONGHORN Lassie": Colonial, N.Y.C.; Keith's, Wash., 25-30.
LOHRAINE and Burke: Shea's, Toronto; Victoria, N.Y.C., 25-30.
LOHRAINE and Dudley: Hudson, Union Hill, N.Y.
LOUGHLIN'S Dogs: Orph., Duluth.
LOYAL, Sylvia: Columbia, Grand Rapids.
LOYAL'S Animals: Orph., Seattle, 24-30.
LUCILLE and Mita: Cockle; Temple, Detroit, 25-30; Temple, Rochester, Feb. 1-6.
LYDELL, Emma, Lyndell: Orph., Minneapolis; Orph., Denver, 24-30.
LYONS and Yocco: Orph., Montreal; Dominion, Ottawa, 25-30; Colonial, Erie, Feb. 1-6.
LYONS, Three: Maryland, Balto.; Orph., Birmingham, 25-30; Forsythe, Atlanta, Feb. 1-6.
MA BELLE and Ballet: Keith's, Louisville.
MAK and Orth: Keith's, Wash.; Orph., Harrisburg, 25-30; Orph., B'klyn., Feb. 1-6.
MAK and Walter: Orph., Duluth; Palace, Chgo., 24-30.
MADREN and Fitzpatrick: Orph., Boston, 18-20; Orph., Allentown, 21-23; Pol's, Scranton, 25-30; Orph., B'klyn., Feb. 1-6.
MAGLEYS, The: Palace, Chgo.; Keith's, Prov., Feb. 1-6.
MAIDS, Dainty: Pol's, Bridgeport.
MARAN, Adele: Hudson, Union Hill, N.Y.
MARAVILLE and McFush: Grand, Pittsburgh.
MARKLEY, Frank: Keith's, Louisville; Grand, Pittsburgh, 25-30; Keith's, Toledo, Feb. 1-6.
MARIELLA and Birds: Palace, Springfield, Feb. 1-6.
MARTIN and Duffy: Orph., B'klyn.
MARTIN and Fabiani: Keith's, Wash., 25-30.
MARK Brothers, Co.: Grand, Syracuse; Keith's, Boston, 25-30; Keith's, Prov., Feb. 1-6.
MARZELLA's Birds: Victoria, N.Y.C.; Alhambra, N.Y.C., Feb. 1-6.

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ANNUAL

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MATINEE Girls: Forsythe, Atlanta.

MAXINE Brothers and Bobby: Orph., Birmingham, Feb. 1-6.

MAYO and Tully: Shea's, Buffalo, 25-30; Shea's, Toronto, Feb. 1-6.

McCLUD and Carp: Dominion, Ottawa.

McCONNELL and Simpson: Orph., Kansas City, Orph., Des Moines, 24-30.

McCOMICK and Irving: Colonial, Norfolk, 18-30; Lyric, Richmond, 21-23; Victoria, Charleston, 25-27; Bijou, Savannah, 28-30; Orph., Jacksonville, Feb. 1-6.

McDERMOTT, Billy: Poll's, Scranton, Colonial, N.Y.C.

McDEVITT, Kelly and Lucy: Keith's, Cinl., 25-30; Colonial, Pa., Feb. 1-6.

McDONOUGH, Ethel: Shea's, Buffalo; Shea's, Toronto, 25-30.

McFARLAND, Marie and Sis: Orph., Memphis; Orph., New Orleans, 24-30.

McFAYDEN, Alexander: Orph., Winnipeg.

McINN, Francis, Co.: Maj., Ohio, 24-30.

McJERREY, Mr. and Mrs. Jack: Keith's, Prov.; Shea's, Toronto, Feb. 1-6.

McKAY and Ardine: Orph., Frisco.

McLEANS, Australian: Orph., Oakland, 17-30.

McLEED, Tex: Keith's, Cinl., 25-30.

McMAHON and Chappelle: Alhambra, N.Y.C.; Grand, Pittsburgh, 25-30.

McMAHON, Diamond Co.: Alhambra, N.Y.C.

McRAB and Cleaz: Orph., Frisco, 24-30.

MERHAN'S Dogs: Orph., Omaha; Orph., Des Moines, 24-30.

MELVINE, Three: Bijou, Savannah, 25-27; Victoria, Charleston, 28-30; Orph., Jacksonville, Feb. 1-6.

MERODES: Orph., Frisco, 24-30.

MERRITT, Bert: Orph., Kansas City; Orph., Minneapolis, 24-30.

MERRILL and Otto: Orph., New Orleans, 24-30.

METZGER, Five: Orph., Sioux City; Orph., St. Paul, 24-30.

MEYAKO'S Trio: Orph., Harrisburg; Orph., B'klyn, Feb. 1-6.

MILANES, Orph., St. Paul.

MILLES, Homer, Co.: Shea's, Toronto; Temple, Detroit, 25-30; Temple, Rochester, Feb. 1-6.

MILITARY Dancers, Six: Orph., B'klyn.

MILLER and Lyle: Keith's, Toledo; Hipp, Cleveland, 25-30; Keith's, Phila., 25-30.

MILLEN and Vincent: Orph., Omaha; Orph., Des Moines, 24-30.

MILMAN, Bird: Keith's, Boston, 25-30; Orph., Montreal, Feb. 1-6.

MILTON and De Louz Sisters: Shea's, Buffalo, Feb. 1-6.

MONTGOMERY, M. & J.: Hipp, Cleveland, Feb. 1-6.

MONTGOMERY, M. & J.: Hipp, Cleveland, Feb. 1-6.

MOORE and Hager: Orph., Salt Lake City, 24-30.

MOORE and Yalen: Royal, N.Y.C.; Prospect, B'klyn, 25-30.

MOORE and Young: Colonial, N.Y.C.; Alhambra, N.Y.C., Feb. 1-6.

MORAN and Wiser: Keith's, Phila., 25-30.

MORRIS, Edna: Orph., Des Moines, 24-30.

MORTON and Austin: Keith's, Boston, Colonial, N.Y.C., 25-30.

MORTON and Payne: Poll's, New Haven, 25-27; Palace, Springfield, 25-30.

MORTON, Ed: Orph., Montreal; Dominion, Ottawa, 25-30.

MORTON, Sam and Kitty: Palace, N.Y.C.; Royal, N.Y.C., Feb. 1-6.

MOSEH, Hayen and Mosher: Shea's, Toronto; Poll's, Scranton, 25-30.

MULLANE, Frank: Keith's, Prov.; Keith's, Indianapolis, 25-30; Grand, Pittsburgh, Feb. 1-6.

MULLEN and Cowan: Keith's, Cinl.; Keith's, Indianapolis, 25-30.

MULLEN and Stanley: Palace, N.Y.C.

MURPHY and Nichols: Orph., Montreal; Orph., Jacksonville, 25-30.

MURPHY, Mr. and Mrs.: Bijou, Savannah, 18-30; Victoria, Charleston, 21-23; Colonial, Norfolk, Feb. 1-3.

MURRAY, Marion, Co.: Hudson, Union Hill, N. J., 25-30.

NAP, Little: Keith's, Cinl., 25-30.

NASH, Julia, Co.: Orph., Harrisburg, Feb. 1-6.

NASBARO, Nat. Troupe: Shea's, Toronto.

NASTIMOVA, Mme.: Co.: Orph., B'klyn, Feb. 1-6.

NELSON and Nelson: Keith's, Indianapolis, Feb. 1-6.

NELSON, Battling: Victoria, N.Y.C.

NEPTUNE'S Garden: Bushwick, B'klyn; Royal, N.Y.C., 25-30.

NESBIT, Evelyn: Orph., B'klyn; Shea's, Buffalo, 25-30; Maryland, Baltimore, Feb. 1-6.

NEWMAN and Phelps: Keith's, Cinl.; Keith's, Louisville, 25-30.

NEWHOUSE, Snyder, Co.: Portland, Feb. 1-6.

NICHOLS, Nellie, V.: Alhambra, N.Y.C.; Bushwick, B'klyn, 25-30; Orph., B'klyn, Feb. 1-6.

NIGHTONS, Four: Orph., 1-6.

NINETTE: Victoria, N.Y.C., 11-30.

NORCROSS and Holdsworth: Forsythe, Atlanta, 25-30; Lyric, Jacksonville, Feb. 1-6.

NORDSTROM, Francis, Co.: Poll's, Bridgeport, 25-30; Poll's, Hartford, Feb. 1-6.

NORDSTROM, Marie: Orph., B'klyn; Keith's, Prov., 25-30; Maryland, Balto., Feb. 1-6.

NORTH, Frank: Orph., Sioux City; Orph., St. Paul, 24-30.

NUSSER, Five Musical: Sherman Grand, Chicago; Sping, Wash., Feb. 1-6.

NGENT, J. C. Co.: Shea's, Toronto, 25-30; Grand, Syracuse, Feb. 1-6.

OKLAND Sisters: Dominion, Ottawa, Can.; London, Feb. 1-6.

O'BRIEN, Dennett and Gools: Poll's, Hartford.

O'BRIEN, Havel, Co.: Orph., Harrisburg, 25-30.

OKANE Japs: Shea's, Buffalo; Maryland, Balto., Feb. 1-6.

PARILLA and Frabito: Orph., Des Moines; Orph., Omaha, 24-30.

PATRICOLA, Sig.: Forsythe, Atlanta.

PAULIN: Orph., St. Paul; Orph., Minneapolis, 24-30.

"PEKIN MYSTERIES": Palace, N.Y.C.; Bushwick, B'klyn, Feb. 1-6.

PELLATIER, Pierre: Orph., Los Angeles.

PERNA, Lupita: Orph., Montreal; Dominion, Ottawa, 25-30.

PHILLIPS and White: Grand, Syracuse, Feb. 1-6.

PIATON and Glaser: Orph., Salt Lake City, 24-30.

PICCIANA Troupe: Palace, Springfield; Poll's, Bridgeport, 25-30.

PIPER of Pan: Bushwick, B'klyn.

PIPIFAK, Paula: Temple, Des Moines; Temple, Rochester, 25-30; Keith's, Phila., Feb. 1-6.

POLOLOCK, Milton, Co.: Orph., B'klyn; Orph., Montreal, Feb. 1-6.

POOL Room: Poll's, Hartford, 25-30.

PORT and Delancey: Colonial, Erie, Pa.

PORTER and Sullivan: Alhambra, N.Y.C., 25-30.

POTTS, Krus, Co.: Maj., Ohio, 24-30.

PRELLE'S Dogs: Orph., Minneapolis; Orph., St. Paul, 24-30.

PRESIDENT: Victoria, N.Y.C., Feb. 1-6.

PRIMROSE Four: Palace, Ohio; Maj., Milwaukee, 24-30.

PRINCE, Arthur: Keith's, Wash.; Alhambra, N.Y.C., 25-30; Colonial, N.Y.C., Feb. 1-6.

PREUIT, Bill: Grand, Syracuse; Colonial, Erie, 25-30; Hipp, Cleveland, Feb. 1-6.

PUCK, Harry and Eva: Maj., Ohio, 24-30.

QUICK, Mr.: Poll's, Hartford, 25-30; Poll's, New Haven, Feb. 1-6.

QUIRIGO, Manuel: Maryland, Balto., Feb. 1-6.

RAJAH, Princess: Orph., Salt Lake City; Orph., Denver, 24-30.

RALPH, Bayli and Co.: Bijou, Savannah, 25-27; Victoria, Charleston, 28-30.

RAVENSHROFT, Charlotte: Keith's, Phila., Feb. 1-6.

RAYMOND and Bain: Keith's, Phila.

RAYMOND and Heidler: Columbia, Grand Rapids, Feb. 1-6.

RAYNO'S Bull Terriers: Alhambra, N.Y.C.

REBLA: Orph., Oakland; Orph., Sacramento, 25-30; Victoria, Stockton, Feb. 1-6; Yosemite, San Jose, 25-30.

REDFORD and Winchester: Shea's, Toronto, 25-30.

"REDHEADS": The: Orph., Denver; Orph., Lincoln, 24-30.

REISNER and Gore: Columbia, St. Louis; Orph., Memphis, 24-30.

RELOW: Fort Wayne, 25-30.

RIDLEY and Pissulax: Orph., New Orleans.

RIGGS and Witche: Orph., Memphis; Orph., New Orleans, 24-30.

RIOLETTA Brothers: Orph., Seattle, 24-30.

RINO, Blanche: Palace, Ohio; Orph., N.Y.C.; Keith's, Phila., 25-30; Maryland, Balto., Feb. 1-6.

ROBERTA and Verera: Prospect, B'klyn, 25-30; Bushwick, B'klyn, Feb. 1-6.

ROBERTO: Colonial, N.Y.C.

ROBINS: Prospect, B'klyn; Maryland, Balto., 25-30; Victoria, N.Y.C., Feb. 1-6.

ROCHSTER, Claire: Poll's, Scranton; Hudson, Union Hill, N. J., 25-30; Victoria, N.Y.C., Feb. 1-6.

ROCHEE Monks: Hipp, Cleveland, 25-30.

RODRIGUEZ, Isabel, Senorita: Palace, N.Y.C.

ROEDER and Crampton: Poll's, Hartford; Palace, Springfield, 25-30.

ROGERS, Will: Orph., Birmingham; Bijou, Savannah, 25-27; Victoria, Charleston, 28-30; Colonial, Norfolk, Feb. 1-3; Lyric, Richmond, 4-6.

ROLAND: Grand, Syracuse, 25-30.

ROMANS, Bryan: Grand, Syracuse, Feb. 1-6.

ROONEY and Bent: Maryland, Balto.; Alhambra, N.Y.C., 25-30; Orph., B'klyn, Feb. 1-6.

ROVER, Al. and Sister: Maj., Ohio.

ROYE, Ruth: Grand, Pittsburgh; Keith's, Indianapolis, 25-30; Shea's, Buffalo, Feb. 1-6.

RUGGER, Elia: Orph., Frisco, 24-30.

RYAN and Lee: Keith's, Prov.; Victoria, N.Y.C., Feb. 1-6.

RYAN and Tierney: Colonial, N.Y.C.; Alhambra, N.Y.C., Feb. 1-6.

SALES, Chick: Maj., Ohio; Columbia, St. Louis, 24-30.

SALON Sisters: Keith's, Toledo; Keith's, Indianapolis, Feb. 1-6.

SAM Long Tack Co.: Orph., B'klyn, 25-30.

SAMOYA: Poll's, Hartford, Feb. 1-6.

SAMUELS, Ray: Orph., Duluth.

SANBONE and Deilah: Alhambra, N.Y.C., 25-30.

SANTLEY, Joseph, Co.: Orph., Frisco; Orph., Oakland, 24-30.

SANTLY and Norton: Orph., Seattle; Orph., Portland, 24-30.

SAWYER, Joan, Co.: Colonial, N.Y.C., 25-30; Shea's, Buffalo, Feb. 1-6.

SCHAEFER, Sylvester: Orph., Sioux City, 24-30.

"SCHOOL PLAYGROUND": Keith's, Wash.; Prospect, B'klyn, 25-30.

SCHOLLER and Dickinson: Lyric, Hamilton; Poll's, New Haven, 25-27; Palace, Springfield, 25-30.

SCHWARTZ and Williams: Victoria, N.Y.C.

SCHWARTZ, Brothers: Orph., Frisco, 24-30.

SEBASTIAN and Bentley: Orph., Denver; Orph., Lincoln, 24-30.

SEMON, Charles F.: Orph., Oakland, 24-30.

SHANNON and Annis: Temple, Rochester.

SHARROCK, The: Orph., Sioux City; Orph., Omaha, 24-30.

SHAW, Lillian: Keith's, Wash.

SHEAN, Al. and Charles: Wash.

SHILDONS, The: Poll's, Bridgeport, 25-30.

SHORE, Herman, Co.: Maj., Ohio; Orph., Omaha, 24-30.

SKATERS, Bijou: Orph., Jacksonville, 25-30.

SKATING Bear: Orph., Tampa; Orph., Birmingham, 25-30.

SMITH, Cook and Brandon: Orph., Altoona, 18-30; Orph., Johnston, 21-23; Orph., Alton, 25-27; Orph., Easton, 25-30.

SMITH, Irene and Bobby: Alhambra, N.Y.C.; Keith's, Boston, Feb. 1-6.

SNOWDEN, Elphage Co.: Orph., Kansas City, 24-30.

SOCIETY Rude: Orph., Montreal; Keith's, Cinl., Feb. 1-6.

SOLTI Duo: Orph., Frisco, 24-30.

SORRETTI and Antoinette: Lyric, Richmond, 25-27; Colonial, Norfolk, 28-30.

SORMAN, Fred: Columbia, Grand Rapids.

SPINNETTE Quintette: Orph., Frisco, 24-30.

SPINNEL Brothers and Mack: Poll's, Hartford.

STANLEY, Stan. Trio: Orph., Omaha; Orph., Kansas City, 24-30.

STANLEY Trio: Palace, Ohio; Hipp, Cleveland, Feb. 1-6.

STEVENS, Edwin, Co.: Orph., Seattle, 24-30.

STONE and Hughes: Orph., Portland.

STONER, Louis: Keith's, Cinl.; Keith's, Louisville, 25-30.

SULLY Family: Royal, N.Y.C.; Alhambra, N.Y.C., 25-30.

SURATT, Valaska: Alhambra, N.Y.C., 25-30.

SUTTON, Melvire and Sutton: Maryland, Feb. 1-6.

SWON and Mack: Orph., Des Moines.

TANGUAY, Eva: Royal, N.Y.C.; Keith's, Wash., 25-30; Maryland, Balto., Feb. 1-6.

TARKER, Ann, Co.: Orph., Kansas City, 24-30.

TATE and Tate: Garrick, Wilmington.

TAYLOR, Eva, Co.: Maryland, Balto.

"TELEPHONE TANGLE": Victoria, N.Y.C.; Orph., B'klyn, 25-30.

TEMPEST Florence, Co.: Orph., Birmingham, 25-30; Forsythe, Atlanta, Feb. 1-6.

THOMPSON, Charles: Orph., Harrisburg; Keith's, Boston, Feb. 1-6.

THOSE French Girls: Hipp, Cleveland, 25-30.

TIGHE, Harry and Rebette: Keith's, Indianapolis; Keith's, Columbia, 25-30; Keith's, Louisville, Feb. 1-6.

TYMERO, Herman: Keith's, Columbus; Grand, Syracuse, Feb. 1-6.

TONEY and Norman: Keith's, Louisville.

"TO SAVE ONE GIRL": Orph., B'klyn.

TOYE, Dorothy: Orph., Des Moines; Orph., Lincoln, 24-30.

TOYO Troupe: Keith's, Columbia; Keith's, Cinl., 25-30; Grand, Pittsburgh, Feb. 1-6.

TRANSATLANTIC Trio: Lyric, Richmond, 18-30; Colonial, Norfolk, 21-23; Orph., Harrisburg, 25-30.

TRAVILLA Brothers: Orph., Lincoln; Orph., Kansas City, 24-30.

TREVITT'S Military Dogs: Grand, Pittsburgh; Columbia, Grand Rapids, 25-30; Keith's, Toledo, Feb. 1-6.

TROVATO: Orph., Denver; Orph., Lincoln, 24-30.

TSUDA, Harry: Orph., New Orleans.

TURBULLY: Keith's, Boston, Feb. 1-6.

TYERS, Three: Orph., Minneapolis; Orph., Duluth, 24-30.

UOMUMI Troupe: Alhambra, N.Y.C., 25-30.

USHER, Charles and Fannie: Keith's, Prov.; Maryland, Balto., 25-30; Orph., Birmingham, Feb. 1-6.

VAN and Schenck: Maj., Ohio.

VAN, Billy H. Co.: Orph., Los Angeles, 17-30.

VANDINOFF and Louis: Keith's, Phila.; Keith's, Boston, 25-30; Keith's, Prov., Feb. 1-6.

VAN HOVEN: Orph., B'klyn.

VERNON, Home: Keith's, Indianapolis; Keith's, Cinl., 25-30; Keith's, Louisville, Feb. 1-6.

VETERANS, The: Keith's, Louisville; Grand, Pittsburgh, 25-30.

VINTON, Ed. and Buster: Keith's, Phila.

VIOLINKEY: Orph., Oakland; Orph., Sacramento, 24-30; Victoria, Stockton, 27-29; Yosemite, San Jose, 29-30; Orph., Los Angeles, Feb. 1-6.

VORLKER, Mr. and Mrs.: Fort Wayne, 25-30.

VOLUNTEERS, The: Shea's, Toronto; Orph., Montreal, 25-30; Keith's, Boston, Feb. 1-6.

WADE, John P. and Co.: Orph., Jacksonville; Lyric, Tampa, 25-30; Forsythe, Atlanta, Feb. 1-6.

WAKEFIELD, W. H.: Temple, Rochester; Shea's, Buffalo, 25-30; Shea's, Toronto, Feb. 1-6.

WALDEMAN, Young and Jacobs: Orph., St. Paul, 24-30.

"WALL Between, The": Orph., Winnipeg.

WALLENSTEIN and Freely: Orph., Frisco; Orph., Oakland, 24-30.

WALSH, Blanche: Prospect, B'klyn.

WARD and Cullen: Maj., Milwaukee, 24-30.

WARD, Will, and Girls: Keith's, Prov.

WARRER, Helen: Palace, N.Y.C.

WARRER, Genevieve, Co.: Orph., Salt Lake City; Orph., Denver, 24-30.

WATERS, Lillie, Six: Dominion, Ottawa, Can., 25-30.

WATERS, Lillie, Six: Orph., Montreal, Can., 25-30.

WATKINS, Harry: Orph., St. Paul; Orph., Minneapolis, 24-30.

WATSON, Rude Billy, Co.: Alhambra, N.Y.C.

WEB and Burns: Keith's, Toledo; Keith's, Cinl., Feb. 1-6.

WEBER, Charles: Orph., St. Paul.

WERNER, Walter: Orph., Jacksonville; Lyric, Tampa, 25-30.

WERNER-Amers Troupe: Keith's, Prov., Feb. 1-6.

WEST, Mae: Victoria, N.Y.C.

WESTON and Claire: Prospect, B'klyn.

WESTON and Leon: Orph., Jacksonville; Forsythe, Atlanta, 25-30.

WESTON, Willie: Keith's, Indianapolis; Keith's, Cinl., 25-30; Keith's, Louisville, Feb. 1-6.

WHITING and Burt: Orph., Winnipeg.

WHITMAN, Frank, Prospr's: Elizabeth, N. J., 18-30; Proctor's, Plainfield, N. J., 21-23; Shubert's, Utica, N. Y., 25-27; Temple, Syracuse, 28-30.

WILCOX Mr. and Mrs. G.: Maj., Ohio; Columbia, St. Louis, 24-30.

WILLIAMS and Wolfes: Orph., Los Angeles, 17-30.

WILLIE Brothers: Bushwick, B'klyn; Royal, N.Y.C., 25-30.

WILLIS and Hanson: Bijou, Savannah, 18-30; Victoria, Charleston, 21-23; Lyric, Jacksonville, 25-27; Lyric, Tampa, Feb. 1-6.

WILLIS, Nat M.: Maj., Milwaukee; Temple, Detroit, 25-30; Temple, Rochester, Feb. 1-6.

WILSON, Jack and Bette: Victoria, N.Y.C.; Grand, Pittsburgh, 25-30; Keith's, Indianapolis, Feb. 1-6.

WHITTIER, Ince, Co.: Palace, Springfield, 25-30.

WHY Men Go Wrong: Victoria, N.Y.C., 25-30.

"WOMAN Proposes": Orph., Portland, Ore.

WOOD, Britt: Forsythe, Atlanta, Feb. 1-6.

WOOD, George W.: Prospect, B'klyn; Royal, N.Y.C., Feb. 1-6.

WOODMAN and Livingston: Hipp, Cleveland; Keith's, Cinl., 25-30; Keith's, Indianapolis, Feb. 1-6.

WOODS and Woods Trio: Royal, N.Y.C.; Keith's, Boston.

WYNN, Beale: Orph., Birmingham, 25-30; Victoria, Charleston, Feb. 1-3; Bijou, Savannah, Feb. 1-6.

YORCARYS, Three: Forsythe, Atlanta; Orph., Birmingham, 25-30; Bijou, Savannah, Feb. 1-3; Victoria, Charleston, 4-6.

SARRELL, Leo, Trio: Orph., Frisco; Orph., Oakland, 24-30.

SENDA Troupe: Poll's, Bridgeport.

FRANK FOGARTY

The Dublin Minstrel

Direction Albert Sutherland

William

BURR

and

HOPE

In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jank Jacobs



ERNEST

ANDERSON

In Vaudeville for the Season
Booked Solid
Direction Jos. M. Schenck

MARJORIE

BURT

Direction Jos. M. Schenck

THE ORIGINAL

Spissell Bros. and Mack

In a European Novelty

THE NEW CHEF

Direction M. S. Dentham

The Great

HOWARD

Like good wine, improves with age
Direction . . . Morris & Fell

SONIA

BARABAN

and

CHARLES C. GROHS

Modern and Sensational Whirlwind Dancers

VIOLINSKY MERCEDES

"The wizard of the Violin and Piano"
Direction HARRY WEBER

"I write all of Nat M. Will's Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1005 BROADWAY, NEW YORK

KATE ELINORE

AND

SAM WILLIAMS

Booked Solid Orpheum Circuit

SAM BARTON

Silent Tramp Comedian
Direction Max Hart

BROOKS AND BOWEN

Two dark spots of joy.
Direction HARRY WEBER

JACK GORMAN

Author of vaudeville material
(Room 740) 1402 Broadway, N. Y. City

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

THE SECOND CHAPTER

GENERAL MANAGER BOGGS, of the Bul-Bul Feature Film Company, was plainly excited. He could scarcely wait until he reached the side of President Jiggs's desk before he started to pour forth his tale.

"Great Scott, Jiggs," he panted, "Weeks, our Philadelphia exchange man, is coming to town to-day, and he says he is prepared for a show-down. What on earth are we going to do?"

President Jiggs glanced over the telegram that Boggs threw on his desk. When he next turned to the general manager his look was one of slight vexation.

"Why so flustered? A person would almost think this Weeks had something to kick about from the expression on your face. How much Bul-Bul stock has he, anyway?"

Boggs moistened his lips before he replied. "There's about fifty thousand dollars between him and his Philadelphia friends."

"H'm." Jiggs was thinking quickly now, but he showed no sign of worry. "I felt at the start that he would be a trouble maker. He complained of the quality of our second picture, didn't he? Also was the first to howl when we skipped the release date? Oh, well, I guess we can handle him. Be quiet for a second while I think."

His feet resting on the corner of the desk, Jiggs wrinkled his brow for a moment, while his fingers toyed nervously with a paper-weight. Then his feet suddenly came to the floor, a few sharp orders were given to Boggs, who immediately left the room. Jiggs turned to enjoyment of a fat cigar, a contented smile showing through the haze of smoke.

Exchange-man Weeks, of Philadelphia, arrived at the Bul-Bul offices that afternoon with blood in his eyes. He was somewhat taken aback when the office boy took his card and informed him that President Jiggs had given strict orders that he should not be disturbed for a half an hour. At first he could not take a seat, but paced the floor of the anteroom restlessly. Then as the wait lengthened he finally decided to sit down. The air of snap and bustle about the Bul-Bul offices surprised him, as indeed it would have startled Jiggs, for Boggs had executed one part of his commission well. He barely noted the number of visitors whom the office boy hurried into Boggs's office without a second's wait in the anteroom. He did not know that the look of surprise on their faces was that usually worn by bill collectors who have found that the man they want to see is in.

Meanwhile the minutes piled up and the office boy still refused to approach the president's office. Finally, when Weeks was feeling about as big as an ant hill, and in his anger at the wait was fast forgetting his real cause of complaint, the door to Jiggs's office

opened, and the Bul-Bul head, accompanied by a pompous gentleman, whose very attire shouted "Money," strolled toward the elevator.

"I am very sorry, Mr. Van Striper," Jiggs was purring, "very sorry. Your offer is tempting, but I believe you'll not blame us for wishing to keep a tight hold of so rich a melon."

The elevator appeared and descended. Jiggs turned to Weeks. His greeting was enthusiastic. Weeks himself was thinking too fastly over the conversation he had just overheard for speech. They entered the executive's office.

Once inside that sanctum they had the most difficult time getting down to business. The telephone rang every few moments and all of the calls seemed important. Even Jiggs was angry when the 'phone rang, for the seventh or eighth time, in the middle of his very lucid explanation of the big things that were to happen for Bul-Bul in a few weeks. He took the receiver from the hook.

"Oh, Mr. Hoggheimer? I'm afraid the answer remains the same. Your offer is certainly tempting, and I admit that Bul-Bul could advance to great things with your capital behind it, but you see there is the moral responsibility to the exchange men who must be protected in their control of the company. By the way, one of the leading exchange-men is here now, couldn't we fix up a little conference for to-night? Perhaps we can induce you to purchase some stock in the company without the necessity of giving you control."

Five minutes later Weeks was hustled out of the office with an appointment for a conference that evening with the representative of the Hoggheimer millions and President Jiggs. But his look of unconcern covered a secret smile, for that fool Jiggs had unconsciously dropped the name of the hotel that Hoggheimer was staying at. Weeks lost no time in hustling there.

"Hoggheimer," he said, when he had got that individual to a quiet corner, "this fellow Jiggs hasn't enough stock to give you control, that's why he is hedging. You leave it to me and I'll get you control. You can take my stock as a starter."

Hoggheimer was enthusiastic. But he was also careful. The conference ended with his taking a two weeks' option on the exchange man's stock, which would be purchased should that gentleman deliver control within that time. Weeks's guilty conscience didn't allow him to face Jiggs, so he hurried back to his friends in Philadelphia with the good news.

Jiggs was talking over the 'phone. "Oh, hello, Hoggy, old boy. You don't like that name, eh? Well, it did the trick, didn't it? Bit like an eel? Two weeks, eh? Well, come around to the hotel to-night and I'll open a bottle of wine for you."

The president turned to Boggs. "It's a good thing we promoters hang together. We have two weeks breathing space before that sucker Weeks will wake up. Well, if the angels fear to tread here, a fool ought to rush in before the two weeks are up and Weeks finds that Hoggheimer's real name is Bluffton, and his capital about two dollars and ninety cents."

COMMENT AND SUGGESTION

TIME FOR PERFECTION

It seems surprising that in the present day of the motion picture's development fans and critics are still able to find ridiculous little flaws, anachronisms, inconsistencies, and plain blunders, in film productions. With the picture taking up bigger ideas every day, and attempting greater effects, we are prone to forget that the little errors still creep in to bring a laugh at the wrong moment, kin to the snickers of derision that early picture efforts never failed to arouse.

And consistency! How frequent are the photoplays to-day that violate every rule of consistent action. Machine-made, such pictures should never get beyond the hands of the scenario editor, yet they are still too frequent on the screens of our photoplay theaters.

We saw a pleasing example of one company's regard for consistent action the other day. The GUSTAVE FROMMAN CORPORATION's production, "The Fairy and the Waif," was being given its initial showing in the Fort Lee laboratories. At its completion the author, MARIE HUBERT FROMMAN, expressed her dissatisfaction. "That ending isn't consistent," she said. "Well, change it," inserted an innocent bystander. "Your players are scattered all over the country by this time, and it would cost you a wad of money to get them back here for a scene that will only take a half a minute on the screen."

But it had to be done, and players, who were with different road companies, were brought from Philadelphia, Boston, and all parts of New York, for a half hour's work in the studio and a half minute's appearance on the screen. All that an ending might be consistent. Such examples are rare enough to deserve mention.

PUBLICITY AND THE PLAYER

"I BELIEVE that the manufacturers, by clubbing together, could dispense with the present stars to-day, and, through their channels of publicity, create a new set to-morrow," is one of the many surprisingly frank statements made by ROMAIN FIELDING in an article written especially for the Annual Number of THE MIRROR. While not attempting to discount the value of ability and genius, Mr. FIELDING raises an interesting point in giving publicity the greater credit for the amazing popularity of screen players. He points out that the same cannot be said of the director and author. Mr. FIELDING adds that he considers the author "the goat of the film industry."

Stage stars are few who have reached the level of contemporary fame accorded the screen star, largely because of the fact that no form of stage entertainment has ever reached the same numbers. But it is not difficult to estimate the debt owed by screen players to two important factors—the "close-up" and the publicity man. Without the "close-up" the camera would offer no opportunity for individual prominence; without the publicity man that individuality could never be molded into the present day popularity of screen players.

"The Maker of Kings," ROMAIN FIELDING calls the publicity man in next week's issue of THE MIRROR. You will enjoy reading his frank analysis of various factors in the field of picture production.



PRINCESS IBRAHIM HASSAN.

Who Will Be Seen in a Universal Special Feature, Written Around Her Experiences in Egypt, by Nell Shipman.



Tyrone Power, with Selig.



Rita Jolivet, Now with Lasky.

TWO STAGE STARS SOON TO BE SEEN ON SCREEN.

WITH THE FILM MEN

Hugh Hoffman, who for a number of years was one of the editorial staff of the *Moving Picture World*, has opened an office in the Gaity Theater Building, New York, and will conduct a motion picture publicity bureau.

One day last week, in quest of news, I wandered into the All-Star offices. I asked for Mr. Farnham. A portly young personage whom I did not recognize as belonging to the place, informed me that he would see me in a moment. During my wait I picked up a pencil from one of the desks, and when I had finished with it absent-mindedly put it in my pocket. The portly personage, whose eye had been upon me, spoke up. "Sir," said he, "kindly return that pencil. I am a deputy sheriff, and not so much as a postage stamp leaves this place until the judgment which I hold is satisfied."

To say that I was amazed is putting it mildly. That this concern, fathered by such people as Harry Haver and Augustus Thomas and starting with such bright

promise, should go upon the financial rocks so soon after its absorption by Alco, was almost unbelievable. It is only fair to the organizers to state that none of them are now financially interested in the company, having sold their interests to Alco or some of its representatives.

Stuart Blackton in Miami

J. Stuart Blackton, of the Vitagraph Company, and Mrs. Blackton are at Miami, Fla., taking a vacation and incidentally competing with one another for first honors in the motor boat race. So far honors appear to be even between Mrs. Blackton's boat, *Baby Speed Demon II*, driven by Robert Edgren, and Mr. Blackton's *Baby Reliance V*, which he pilots himself.

The morning's mail brings a little reminder of California in the shape of a miniature case of wine containing samples of "California's Best." W. W. Johnson, formerly the advertising manager for Pathe and the first one of a long line to hold the same position with Alco, sent it. Johnson is now traveling for the International News Syndicate, signing up papers for their service, and Ed MacManus, who is in charge of the Syndicate, says that he is doing remarkably good work.

The House organ of the Box Office Attractions Company is well worth looking over this week. The cover page, patterned after one of the national magazines, is particularly artistic and is a forerunner of lots of good material of interest to the exhibitor. H. E. Levine is the editor.

F. J. B.

LASKY GETS MOORE

Star of Cohan Plays Will Be Seen in Feature Screen Production Soon

Victor Moore is to make his screen debut with the Lasky Company, according to an announcement by Samuel Goldfish, treasurer of the company. The former Cohan star will start soon for Los Angeles, where he will prepare for his first screen portrayal.

"Sachs," George Branson Howard's play, has been chosen for Victor Moore's screen vehicle. The play ran an entire season at the Hudson Theater, New York, and is widely known.

"CABIRIA" IN CHURCHES

The popularity of the Italia Film Company's "Cabiria" among churches and societies is the subject of much comment in film circles. St. Vincent's, Chicago, has a membership of 8,500, and has arranged a big benefit performance of the D'Annunzio spectacle at the College Theater in Chicago the week of Jan. 17. Frank Samuels, former manager of the Motion Picture Exhibitions at Grand Central Palace, and now representing Italia's interests in the Middle West, promoted the affair and is in charge of the details. A choir from St. Vincent's will render the choral accompaniment and a large orchestra will be used.

"THE FIGHT" SHOWN

A private exhibition of George Lederer's first screen production, "The Fight," was given last Sunday to an invited audience. The production is an adaptation of Bayard Veiller's play which was seen on Broadway last season. In the cast are Margaret Wyckoff, John E. Kellard, Katherine La Salle, Charles Trowbridge, Edna Hibberd, Albert Grau, "Tim" Cronin, Wilbur C. Hudson, and Ernest Carr.

ANIMAL ONE-REELERS COMING

During the year 1915 a Selig Jungle Zoo wild animal story will be released every Saturday. These pictures will be different from the spectacular multiple-reel wild animal specials, being one reel in length. The Selig Polyscope Company is of the opinion that there is a constant demand for one-reel photoplays. The Selig Company believes that too much care cannot be taken in preparing the single-reel pictures, and time and expense is put into every one-reel animal film.

CLAIRE McDOWELL TO "BIG U"

Claire McDowell, formerly a Biograph star for four years, has joined the ranks of the Universal Company, where she will be seen as leading woman to King Baggot.

COMING BRADY FEATURES

"After Dark" and "Tribby" to Be Screened by William A. Brady Company

Work will begin shortly on a film adaptation of Dion Boucicault's melodrama, "After Dark," which will be produced by the William A. Brady Picture Plays Corporation. Following that production an early staging of "Tribby" is promised by the same company. Robert Warwick and Alice Brady are to be starred in "After Dark." The players who will be seen in "Tribby" have not yet been announced.

Since its formation the Brady Company has been one of the most active in the picture field. Following are the productions that have been released by this organization:

On Sept. 21, Robert Warwick in "The Dollar Mark," made from the George Broadhurst play; on Sept. 28, Emma Dunn in "Mother," by Jules Eckert Goodman; on Oct. 5, Tom Wise in "A Gentleman from Mississippi," the play that he wrote in collaboration with Harrison Rhodes; Oct. 12, Robert Warwick in the George Broadhurst success, "The Man of the Hour"; on Dec. 21, Alice Brady was seen in "As Ye Sow"; on Dec. 28, Wilton Lackaye in "The Pit," the play in which he made his debut as star under Mr. Brady's management. "The Pit" was of a trilogy of American novels written by Frank Norris.

FILM FAMOUS NOVELS

American Company Gets Rights to Screen MacGrath and Osborne Stories

President S. S. Hutchinson, of the American Film Manufacturing Company, has concluded arrangements for the motion picture rights to two well-known novels which will be screened by the American's special feature company. "The Love of the Mask," by Harold MacGrath, and "Infatuation," by Lloyd Osborne, are the stories secured.

Definite announcements are expected in the near future regarding the features that have already been produced under the American's new plan. Harry Pollard is directing the organization staging these productions and Margarita Fischer is appearing in the leading roles.

EYTON NOW BOSWORTH MANAGER

Charles Eytan, formerly Western manager for Oliver Morosco, has been appointed general manager of Bosworth, Inc., and the Oliver Morosco Photoplay Company. Among other additions to the Bosworth plant, a concrete and steel office building is to be erected. This building is to house the activities of Mr. Eytan, who will be in charge.

NEW WORLD FILM DIRECTOR

Mr. Chautaut, of the French Eclair studios, is to come to work at the World Film studios at Fort Lee. Maurice Tourneur, who has been doing splendid work for the World Film Corporation, is also a graduate of the French Eclair. Mr. M. Claude Patin, who is the secretary-general of the Eclair Company, is returning to America on the steamship *Rochembeau* with Mr. Chautaut.



MARY PICKFORD IN "MISTRESS NELL."

Famous Players' Production.

PATHE MOVES

Bigger Quarters Needed for Home Office of Pathe Firm

Owing to a very considerable extension of business and new plans shortly to be carried out, the Pathe offices have been moved to 25 West Forty-fifth Street, New York. At that address are now located not only the head offices of the Pathe Exchange, Inc. (formerly the Electric Film Company), but also those of Pathe Freres, which have been moved over from Jersey City in order to insure quicker attendance to business and the highest efficiency.

The big studios and connecting services in Jersey City are, of course, not to be discontinued, but are busier than ever, not only because of the big serial, "The Exploits of Elaine," but also because several prominent producers are engaged in making some fine features which will be published by Pathe.

The motion picture newspaper, the *Pathe News*, remains located in Jersey City, where special extensions and accommodations have been added so as to insure most efficient service. A special factory installation has also been made where nothing but the *Pathe News* will be printed in the future. This will insure an even quicker distribution of news in pictures than at the present time.

The big Pathe factory in Bound Brook, N. J., is working night and day at full capacity, not only on the regular Pathe pictures, but also on the work of a number of other concerns who have their printing done by Pathe. A large addition to this factory building is seriously contemplated, as the constant increase of printing work requires additional facilities, especially in view of the full weekly programme of about thirty reels to be put out before long by Pathe.

LUBIN'S THREE-REELERS

First of New Series of Specials to Be Released Jan. 21

The first of the Lubin three-reel plays to be sent out on the regular service will be released Thursday, Jan. 21. It is a drama called "The Shanghaied Baby," written by Robert A. Sanborn and produced by George W. Terwilliger and a specially selected company of Lubin players. Heretofore the three-reel plays have been released as special features. Beginning with "The Shanghaied Baby," a three-reeler will be released each week on alternate Thursdays and Wednesdays.

"The Shanghaied Baby" is the story of a youngster who is neglected by his fashionable parents, "borrowed" by an admirer of the mother, and then unexpectedly kidnapped by burglars, who disguise him as a Chinese baby and hide him in the depths of a Chinatown. How the captain of a tramp steamer rescues the boy, makes a sailor of him, and how the boy eventually finds his way back to his parents and weds the girl of his choice makes the story.

The cast, which is an unusually strong one, includes Ormi Hawley, Edgar Jones, Kempton Greene, Louise Huff, Earl Metcalfe, Herbert Fortier, Eleanor Farry, Arthur Matthews, and Edith Ritchie.



MACLYN ARBUCKLE AND ADELE FARRINGTON, In "It's No Laughing Matter," Bosworth Feature Production.



Percy Helton as "The Waif" Mary Miles Minter as "The Fairy"

THE FAIRY AND THE WAIF



Stu
FROHMAN
PROGRAM



PRESENTED BY THE
FROHMAN AMUSEMENT CORPORATION

NEWSY NOTES FROM FILMLAND

Through an odd coincidence, many of the ancient buildings in Rome and the country adjacent to the Imperial City, which were damaged by the earthquake of last week, have been immortalized in the elaborate film adaptation of Hall Caine's "The Eternal City," produced in Italy last summer by the Famous Players Film Company, which was recently given a premiere exhibition at the Lyceum Theater. Santa Maria, the country about St. Peter's, and many celebrated spots in Tivoli and the Villa D'Est, which reports from Italy indicate suffered the most serious injury from the recent earthquake, are all incorporated in "The Eternal City," furnishing the background for the film version of Hall Caine's stirring romance.

Messrs. Butler and Roser are the new managers of the Majestic Theater, Walden, N. Y.

Captain J. Campbell Besley's motion pictures of South America are to be the attraction at the Maxine Elliott Theater, starting next Monday. Robert W. Priest is presenting the pictures and Harry E. Humphrey is the lecturer.

Carl H. Pierce, Bosworth's special representative, who attended the opening of the new Strand Theater, Richmond, Va., while in that city, arranged a series of performances at which the proceeds would be given to the Associated Charities of Richmond. The move started the new house off in an unusually good light with Richmond patrons.

Birch's Opera House, Burlington, N. J., for many years closed, is soon to reopen with motion pictures. John F. Eberbach, of the Majestic Theater, Burlington, is

lessee and manager. The house seats 1,100.

Three new picture houses are under construction in Manchester, N. H., and another one is being talked about.

Arthur H. Liberty and his bride, who was Naomi C. Noland, niece and protégée of Robert H. Ingersoll, of New York, are about to open a motion picture theater in Manchester, N. H. The elopement of this couple from New York city last May received considerable space in the newspapers. The new house will be known as the National, and will seat three hundred.

"The Sign of the Cross," the Famous Players production presenting William Farnum and Rosina Henley, was shown recently at the Ohio State Penitentiary, and the Famous Players now treasure the letters of appreciation received from the inmates who witnessed the picture.

The quality of motion pictures is improving, according to the latest report of the Portland, Ore., Censor Board. In the last 750 films viewed by the board only fifteen were rejected.

The Lee Avenue Theater, formerly Cora Payton's Brooklyn home, is now showing World Film features. It is the largest photoplay house in Brooklyn, seating three thousand. Messrs. Kimball, Mooney, and Bader are handling the destinies of the house.

The Argent, a house seating one thousand, will soon be added to the Burlington photoplay houses.

EDISON FILMS AND EDISON SERVICE ARE BETTER THAN EVER

Wadsworth & Housman
Partners in Fun Dispensers of Laughs

THESE two clever comedians are by far the best laugh producers in filmdom. They have established a reputation for making everybody in the house forget his troubles, his "blues," his losses, and almost his name and home address. You simply can't afford to take your eyes off the screen when they appear, and you laugh and laugh till your sides ache. Every Wadsworth & Housman reel is irresistibly funny and convulses the most serious audience.

WADSWORTH & HOUSMAN REELS (all 1000 ft. comedies)

THE COURTSHIP OF THE COOKS—Released Dec. 30
THE CHAMPION PROCESS SERVER—Released Jan. 4
EXPENSIVE ECONOMY—Released Jan. 6
A SUPERFLUOUS BABY—Released Jan. 11
LODGINGS FOR TWO—Released Jan. 27
(others in preparation)

FORTHCOMING EDISON RELEASES:

Sat. Jan. 23—MR. DALY'S WEDDING DAY—Drama, 1000 ft.
Mon. Jan. 25—JOEY AND HIS TROMBONE—Comedy, 1000 ft.
Tues. Jan. 26—OLIVE IN THE MADHOUSE—Drama, 1000 ft.
Wed. Jan. 27—LODGINGS FOR TWO—Comedy, 500 ft.
Wed. Jan. 27—THE TERRIBLE TURK—Comedy, 500 feet
Fri. Jan. 29—AN INVITATION AND AN ATTACK—Drama, 1000 ft.
Sat. Jan. 30—IN HIS FATHER'S FOOTSTEPS—Educational, 1000 ft.

THOMAS A. EDISON, Inc. 267 Lakeside Ave., Orange, N.J.

All Edison Films are shown by the Nat'l Board of Censorship and released through THE GENERAL FILM CO'S SERVICE

Many contestants have written to The Edison office seeking information regarding the progress of the contest. We regret to state that it will not be possible to answer any queries concerning the contest. Be patient, and have mercy on a hardworking quartette of judges.

AT THE BATTLE FRONT

Selig Camera Man Receiving Unusual Privileges from German Authorities

An unusual letter has been received at the Chicago office of the Selig Film Corporation from E. A. Wallace, the special Hearst-Selig news pictorial cameraman with the German Army in Belgium. The cameraman tells of his experiences in taking pictures at and near the battle front, and almost simultaneously with the receipt of the letter, the films arrived in Chicago.

Mr. Wallace writes: "I have had many and varied experiences since joining the German Army in Belgium. On several occasions my camera was mistaken for a new sort of rapid-fire gun, and it became necessary to instruct new levies as to the uses of the motion picture camera. Notwithstanding this fact, the camera seems yet a shining mark for many sharpshooters. Two of my cameras have been rendered useless by shot and shell. One was demolished by shrapnel while within its case, and the

lens of another was struck by a shot even while I was turning the crank. The camera man is permitted more latitude now than when the war first developed. At that time it was almost impossible for a cameraman or a war correspondent to join any of the forces. I was luckier than the majority; for I was afforded opportunities to take pictures under the patronage of Kaiser Wilhelm, and am fortunate in possessing a personally signed letter of credentials from his chief minister of war."

SELLING "CABIRIA" RIGHTS

Olsen Brothers, proprietors of the Wichita Film and Supply Company, of Wichita, Kan., have been appointed distributors of "Cabiria" for Missouri, Nebraska, and Kansas. Harry Haver, who is handling "Cabiria" in America, selected the Olsen Brothers, whom he has known for years, as distributors in this territory.

NEXT FAVORITE PLAYERS' RELEASE

The next production of the Favorite Players Film Company, "The High Hand," is now nearing completion and will soon be released. Carlisle Blackwell is to be seen in the leading role of this picture. Neva Gerber has been secured to play opposite the star.

NOW

The best plan is to write us today as soon as you read this announcement. Send in your copy for advertising space and *don't delay*. The Annual Number is our next issue out Wednesday, January 27th. The last forms close Monday, January 25th at 3 P.M., so we must get your wire or letter *at once*. Remember, this commemorates the 36th year of *The Mirror's* publication. Many will be represented, let us hear from you.
THE NEW YORK DRAMATIC MIRROR, 1493 Broadway, N. Y.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—The arrival of Mary Pickford and her director, David Kirkwood, has increased the Famous Players studio inhabitants to quite an army, two companies being at work there now. Little Mary is playing with Marshall Neilan as an opposite, the latter having deserted Kalem comedies recently to play Juvenile leads in the nearby studio. Donald Crisp, who took his friends by surprise in leaving a directorship at the Griffith-Mutual studio to join this aggregation, is playing under Director Allan Dwan in "The Love Route," from the stage play of that name. Winifred Kingston, formerly Dustin Farnum's lead, has the principal feminine role. Harold Lockwood, who has been playing in Miss Pickford's company, will arrive soon to play Juvenile in Mr. Dwan's company. The next production will be "The Commanding Officer." Little Mary arrived with a New York cold and an arm full of roses.

"Glad to be back in California?" she asked. "That doesn't tell it. I'd rather live and work here than any place on earth. Not that I do not love other places dearly, but I love California more."

One of the richest presents ever made a club organization is a gift to the Photoplayers from that beloved Ben Deely, whose songs have been sung the world over since he wrote "Put on Your Old Gray Bonnet," and other great hits years ago. Mr. Deely, a member and warm supporter of the Photoplayers, has written "The Photoplayers' Review," a march song, especially for the film organization, giving the club all rights to the inspiring air. The Photoplayers already is arranging for lyrics for the composition and will publish it soon. The club expects to reap a tidy fortune from the publication.

Biograph's Happy Family Arrives

Reported safe: The Biograph aggregation, including Lee Dougherty and the office staff, bringing, as usual, a merry dash of sky-water and much beetle language from expert producers, the A. B.'s waited into Los Angeles on a haughty special with 100 officials, directors, actors, and general employees; they rushed to the studio grounds and were at work the second day after arrival. Some little task when the following directors were forced to organize as many companies and climb for the green poles: Dell Henderson, comedy; George Morgan, one-reel drama; Travers Vale, two-reel drama; Eddie Morrissey, two-reel drama; Tony O'Sullivan, one-reel drama; George Beehms, one-reel drama; and Wray Farnice, one-reel drama. Tony had both children with him—Harry Carey and Charlie West—some combination. Lee Dougherty, generalissimo, greeted visitors with a horseshoe clutched firmly in one hand. It is difficult to understand why a man with nothing but a dollar watch should so armed.

Veteran Al. W. Filson has joined Max Pizman. In "The Truth Wagon," this eminent film star appeared as Francis Sullivan, a replica of Murphy of New York politics. Lee Errol (Mrs. Filson) is working with the Bosworth Company.

A lion tried twice to get a mouthful of Marie Walcamp, leading woman of the 101 Bison Company. Jerry Barnes, chief of the animal squad, saved the actress. Miss Walcamp was unaware that the animal had entered the arena with her, failing to hear the signal. When confronted suddenly with "Leo," the actress became frightened and ran. As she fell the lion leaped, but Barnes turned the beast aside with an iron prong. Another leap was

foiled by a blow on the nose and the jungle brute retreated. Don Meany got a snapshot of the accident, but was so weak in the knees afterwards that they had to feed him red pepper to brace him up.

Two big events are on the programme for early Spring. The Selig Jungle Zoo will be opened with various ceremonies, both private and public, as an event of Fair year in California. In March, Universal City also will celebrate with a three days' opening programme. Eastern officials and friends of the corporation will come out for that event.

George Morgan, who makes his first trip to California as director for the Biograph, arose from the ranks in a hurry. He hardly was identified upon the screen as a Bio leading man than he was made a producer. "A Mother's Way" and "The Sheriff of Willow Gulch" are among his releases.

Sennett Feature Film Company?

A rumor which will not down is current here to the effect that a Sennett feature film company is due, having as its purpose the production of greater comedies of the character of "Tillie's Punctured Romance," which ran six reels, and is breaking house records everywhere. Manager Mack Sennett, of the Keystone, encouraged by the success of the longer production, is said to be negotiating with eminent stars for his future multiple-reel comedies. At the Keystone studio the report neither was admitted nor denied. The Sennett smile was the nearest to a direct reply.

If there were not a lady in the case, we should chastise Eddie Dillon until that producer of Mutual comedies promised to be good. But consideration for the bride forbids. Eddie's offense is one which cannot be condoned. Three months ago he snooped around a justice court and married Miss Frances Newman, formerly Griffith's secretary. The secret was preserved until this week. Coward!

The great strength represented by the officers elected to take charge of the Photoplayers' fortunes during 1915 is apparent in the list of names presented exclusively in THE DRAMATIC MIRROR last week. These are names to conjure with. Dell Henderson, the new president, has the popularity, the individuality, and the loyalty of the colony to lead the club into paths of success. The vote was very close, the popular George Melford playing within four votes of the successful candidate. But that useful charter member was saved for club usefulness. He was put on the Board of Control by almost unanimous vote.

The dissolution of the corporation of the Ford Sterling Comedy Company, forecast in these columns two weeks ago, did not find Sterling continuing in films. Instead, the comedian accepted an Orpheum contract for forty weeks. Manager Balahofier announces that he will go to New York the twentieth to complete arrangements with the Tiffany Company. He says he has leased the present Universal studio grounds at Gower Street and Sunset Boulevard for future picture purposes.

MacGowan Will Not Rest

Although "Dad," the old watchman at the Kalem studios, dedicated a poem to Director J. P. MacGowan, which began: "Fickle fate has lost her head— In putting men like you to bed—" the producer of railroad stories beat the verses to it by arising, broken pelvis bones and all, and going out on location in an auto. That spells nerve and ambition. The picture of Inceville gazing at us with

tearful reproach is of such haunting character that the incident of the Christmas doings there again must appear in reference here. If the great eagle really did swoop down upon the Inceville Christmas tree, as graphically detailed by Prince O'Hara and now sworn to by the entire citizenship of that Santa Ynez municipality, we wonder why the King of Birds was contented to carry away merely a candy cane. Why not one of those tempting "chickens?" "Letter for Tony O'Sullivan," was the call. "Observe," cried Director Tony, swelling some: "observe! The first day I arrive, behold! Mail for me. Some popular, no?" Then he opened the letter and found it a gas bill from Hoboken!

Selig Floats a Winner

One of the most original and striking floats ever seen in the world-famed Tournament of Roses was entered at Pasadena this year by the Selig Jungle Zoo and captured a grand prize. It was called "The Spirit of the Jungle," and, in addition to rare animals peeping from forest caves, proved of highly artistic character as a whole.

Lieutenant W. A. Wing, formerly chief assistant to General Manager Thomas Parsons, of the Selig Jungle Zoo, joined the Biograph upon its arrival here.

Mr. Kessel, of Kessel and Baumann, was a distinguished visitor in Los Angeles, Inceville, and the Keystone studio. The official has contracted the California habit to an incurable degree.

Director E. A. Martin, of the Selig Jungle Zoo, is putting on another multiple-reel animal picture which promises to surpass the highly successful "In Tune with the Wild." A number of new jungle beasts received from Hagenbeck recently are to be used in the production.

Comedian Max Asher, leading man of the Curtis-Joker Company, flitted with pneumonia, but escaped luckily with only a cold.

Jack Kerrigan has closed the "Terrence O'Rourke" series for the present, owing to winter weather. Picture No. 6 has been completed. He now is doing two-reel dramas under direction of Jacques Jaccard.

The gallant film workman, Stanley Twist, has recovered his health in part and is getting ready for business again.

Editor Ed Mock threatens to be in our midst the middle of March. If he doesn't make good we will never believe him again and disappointment will overspread the colony like driving fog from San Pedro Bay.

Thomas Ince and Mack Sennett, the effete officials of N. Y. M. P. fame, have a concession at the San Diego fair and are showing the curious how motion pictures are made.

Ruth Stonehouse to "Big U"

It is reported that Ruth Stonehouse, the Resnais star, has opened negotiations with the Universal to play leads opposite Kerrigan out here. It is said that her husband, Joe Roache, who writes Bushman's photoplays, also will come to the Universal.

It develops that the eminent veteran, Otis Turner, also is the author of "Changed Lives" in three reels. It is a New Magdalen story with a problem at the close, an interesting and very unusual twist.

Henry Walthall's first production with the Balboa Company will be an adaptation of "Beulah," book by Mrs. Augusta Evans, author also of "St. Elmo." Mr. Walthall predicts a rousing feature.

Director George Melford, of "Lasky's," is putting on the Belasco play, "The Governor's Lady," with Edith Wynn Mathison in the lead.

A race between a seven-passenger train and a high-powered automobile is one of the thrills in Griffith's most recent picture, "The Mother and the Law." A speed of eighty-five miles an hour is reported by Sephus Keefe, the truthful publicity man of the Mutual. Again, we are silent.

Director George Siegman is walking with a limp and carrying something on his hip, the outlines of which resemble a gnatling gun. He is looking for the bull pup which mistook his intentions during a scene and nipped him in the leg. It was some nail. If the dog will drop around to the Mutual studio and allow Siegman to see him first, all will be forgotten.

R. A. Walsh is the latest to take up directing at the Griffith studio. Miriam Cooper is one of his leads. Walsh is a fine heavy. He played Wilkes Booth in "The Clansman."

The colony is extending its sympathy to Director Eddie Lyons, whose mother was taken away by death a few days ago. Mr. Lyons did not succeed in reaching home while the patient was alive, and the blow was an especially heavy one. The Universal favorite will return to his work later.

Director Henry Otto and his beloved mother are snugly ensconced in a pretty home at Santa Barbara, near the American studio.

Thomas Chatterton, the Ince leading man, has been made director. The actor came to films with a splendid stage reputation and has made more than good for a year and more.

Rufus Steel, the well-known writer of fiction and feature, was in Los Angeles all of last week, accompanied by his most charming wife. The author is preparing two exhaustive articles on motion pictures and the colony for magazine use.

A husky tough attempted to flirt with Elizabeth Burbridge, leading woman of an Ince company, during a downtown scene. Director Walter Edwards, not only thrashed the tough, but marched him to the police station. Therefore, Mr. Edwards is given the seat of honor in this week's hall of fame. W. E. Wing.

LEADING EDISON DIRECTORS CURRENT RELEASES

Ashley Miller
"The Girl at the Key"
Jan. 9

Charles J. Brabin
"An Invitation and an Attack"
3 parts. Jan. 20

Richard Ridgely
"Olive and the Burglar"
Jan. 5

John H. Collins
"Oh, Where is My Wandering Boy"
Feb. 5

Langdon West
"The Banker's Double"
Jan. 10

Charles "Doc" Ranson
"A Superfluous Baby"
Jan. 11

JOSEPH W. SMILEY'S LUBIN CO. LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER-LEADS

William W. Cahill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassidy
CHARACTERS

COMING RELEASES:
THE HOUSE OF DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE OTTOMANS—Multiple Reel

A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS

CHARLES M. SEAY
EDISON DIRECTOR Current Releases
To Make the Nation Prosper—Jan. 18
A Weighty Matter for a Detective—Jan. 20

SALLY CRUTE
LEADS EDISON
in "A SUPERFLUOUS BABY"

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

Claire McDowell
Address BEECHHURST,
Whitestone Landing, L. I.



DARWIN KAHR AND LILLIAN WALKER IN "HEARTS AND THE HIGHWAY."
Vitaphone Feature on the Current Vitaphone Theater Bill.



No exhibitor could
afford to spend the money on
advertising that is now being spent for
him in his own locality on

The Exploits of Elaine

*Such a far reaching, influential campaign has never before been
seen in the motion picture business. The public is worked up
over Elaine—they are fairly fighting to see the pictures. This means*

PATRONS READY MADE

for you when you show ELAINE.

Another and very important thing—the pictures stand the
acid test—your patrons will be fairly feverish with sus-
pense after each episode and will come back for more.

DON'T DALLY! DON'T DELAY!

BOOK ELAINE NOW THROUGH THE NEAREST PATHÉ EXCHANGE

THE PATHÉ EXCHANGE, INC.,
(FORMERLY THE ECLECTIC FILM CO.)

25 WEST 45th St.

NEW YORK.

FEATURE FILMS OF THE WEEK

"Mignon" Presents Beatriz Michelena in an Appealing Role—George Kleine Brings Mrs. Leslie Carter to the Screen in "Du Barry"—"The Dancing Girl" a Famous Players Feature—"The Silent Plea" Aids Widows

"MIGNON"

California Motion Picture Corporation Production, Adapted from the Opera of the Same Name by Ambrose Thomas. Produced under the Direction of Alexander Heyfus. Released by the World Film Company.

Mignon Beatriz Michelena
Filina Clara Meyers
Frederick Will Hays
Wilhelm Meister House Peters
Nusette Belle Bennett
Laertes Ernest Joy
Lothario Andrew Robson
Giarso Emil Krushe
Lothario's servants Harold B. Keane
Lothario's servants Frank Hollins
Lothario's servants D. Mitchell
Mignon's nurse Mrs. Frank Hollins
Mignon, the child Baby Wallace
Baron Rosenberg Hollis Warwick

It is hard to imagine a person more estimably fitted to portray the difficult character of this wild child of nature and do it in such a manner as to subtly suggest the heritage of noble lineage, than Beatriz Michelena. It is indeed a rarity that a person is so gifted by nature with all of the characteristics necessary to interpret an author's ideal conception, but this unusual state of affairs exists in so far as Miss Michelena is concerned. For Miss Michelena is Mignon, and Mignon is Miss Michelena. The two are inseparable. She handles the untutored, uncultured gypsy girl with a verve and strength and sympathy, with a fire and dash and natural spontaneity of youth that is truly wonderful. And yet behind all of her youthful spontaneity there is the innate sense of breeding that permits her, when her name and parentage are discovered, to metamorphose at once into the noble lady which her new station in life demands.

Her acting is remarkable because it is so truly natural, and in the fire scene, where Mignon is locked in Filina's room in the burning castle, and threatens to jump out of the window, dashing herself to death on the stones below, her portrayal of determination is such that for a moment one believes that she is really going to do it.

Too much cannot be said in praise of this picture from an artistic standpoint, for the acting throughout is excellent. Especial mention should be made of the good work of Andrew Robson as Lothario, the licentious nobleman driven insane by the afflictions visited upon him. His portrayal of the mad minstrel wandering about seeking his lost daughter is excellent. Belle Bennett as the daughter of the leader of the band of gypsies also did an exceptional bit of acting. The other members of the cast were good.

Mignon has been sung in grand opera for so many years that a review of the story seems almost unnecessary. Briefly, Lothario, a nobleman, seduces Nusette, the beautiful daughter of the leader of a band of gypsies encamped in the neighborhood of his castle. The gypsy father on learning of his daughter's seduction swears revenge, and Nusette, running to warn her lover, discovers that he is married and has a child. She commits suicide by jumping from the cliffs to the rocks below. Mignon, a young child of three or four years, runs away and is found and kidnapped by the gypsies. Lothario's wife dies and he becomes insane.

Years later Mignon is rescued and bought from the gypsy band by Wilhelm Meister, a young nobleman, with whom Filina, an actress, is in love. The insane Lothario, who has become a wandering minstrel, also comes under Meister's protection. Mignon falls violently in love with Meister, but leaves him as she believes he loves Filina. The party is assembled at the castle of Baron Rosenberg for a festival. Mignon is so unhappy that she tells Lothario she wishes the castle would burn to the ground. Later Filina in a fit of jealousy locks Mignon in her room. Lothario sets the castle on fire and Mignon is rescued by Meister. She still believes Meister loves Filina and in company with Lothario she leaves the ruined castle. They wander in the neighborhood of Lothario's castle and he is recognized by his servants. A piece of baby Mignon's belt brings back his sanity. Mignon has the other half of the belt, and her name and parentage is thus established. Meister pursues them to the castle and is accepted as Mignon's lover.

It is unfortunate that a picture of so consistently and uniformly high standard in every other particular should have been marred in spots by poor photography.

"DU BARRY"

Six-Part Adaptation of the Play of the Same Name. Presented by George Kleine.

Jeannette Mrs. Leslie Carter
Cosme Hamilton Revelle
Jean Du Barry Campbell Gillion
The King Richard Thornton

Something more than a decade ago the stage "Du Barry" did an unusual thing. It took a figure out of history and made her real to a modern audience. She was so well humanized and her griefs were so understandable that ready sympathies responded freely. If we remember correctly, tears were not out of place at a performance of "Du Barry"; one felt and felt very strongly, the tragedy in the life of a

woman surrounded with every physical luxury; but denied the most treasured luxury of all—the man she loved. The appeal of the play was to the heart; the first appeal of the picture is to the eye.

Court life in France during the period immediately preceding the French Revolution has been reproduced on a magnificent scale, with all the wealth of scenic splendor characteristic of films made in Italy. Street scenes, scenes in the palace of the king, scenes in Madame Du Barry's sumptuous apartments, scenes of revelry and scenes of courtly dignity, are practically flawless accomplishments in the arts of staging, costuming, and the grouping of many people. The reception at which Madame Du Barry is formally presented at court is a marked example of the producer's skill in arranging impressive spectacles, doing justice to the glitter and extravagance of the time. In its physical aspects, in fact, the picture is entirely satisfactory up to the presentation of incidents in the Revolution, and even here there is no serious fault to be found, although the settings and the handling of the mob seem to belong to the stage rather than the screen. The furnishings in the first reels look solid, some of those near the conclusion are artificial and appear so.

In the last act of the stage "Du Barry," it will be recalled that the deposed favorite was shown passing through a street on the way to the guillotine. The cut used for this scene in the picture is a faithful



ARNOLD DALY AND PEARL WHITE AS DETECTIVES.

In a Scene from the Third Installment of Pathé's "The Exploits of Elaine."

model of that made for the original production, and the snow that falls on the bowed head of the miserable woman is too obviously of the stage and not of the clouds. It might be a good idea to omit artificial snow entirely until some one discovers an imitation that will photograph passably well. These are inconsequential matters, however, in view of the superior quality of most of the production.

The story told in the adaptation of "Du Barry" is reasonably interesting, with some good dramatic contrasts—Jeannette, the milliner, going to court in the king's equipage; Cosme, her sweetheart, lying in a dungeon—and opportunities for Mrs. Leslie Carter's emotional acting. One of the first laws of pictures is that a player shall suggest a character in appearance, and Mrs. Carter does not do that; but it is only fair to state that her acting does much to overcome the initial handicap. As Jeannette, the beautiful girl who attracts the attention of Jean Du Barry, she is a vivacious coquette, high spirited and indifferent to the opinion of any save Cosme, the guardsman. Later on, elevated to the position of king's favorite, Mrs. Carter, gorgeously gowned, though not exactly in the eighteenth century fashions, becomes a quite impressive figure, and there is no denying the intense feeling with which she fights for the life of her lover. She is at her best in passages requiring the expression of deep emotion.

Conspicuous in the support of Mrs. Carter are Hamilton Revelle as Cosme and Campbell Gillion as Jean Du Barry. Both give just the caliber of romantic acting desirable in the roles, and King Louis, too, is presented with no little authority. "Du Barry" must always retain a sentimental attraction, and apart from this, the film version has decided merits of its own, some of which have been noted. As intimated before, its first appeal is to the eye that appreciates the beauty of a thoroughly artistic costume drama.

"The Seats of the Mighty" has been signed for an indefinite engagement at Clunes, the de luxe Los Angeles feature house.

"THE DANCING GIRL"

Drama in Five Parts. Based on Henry Arthur Jones's Play of the Same Name. Produced by the Famous Players' Film Company.

Drusilla Ives Florence Reed
David Ives Fuller Mollish
Faith Ives Lorraine Huling
A Quaker Malcolm Williams
John Christison William Russell
Duke of Guiseberry Eugene Ormonde
Mr. Crane, his overcoat William Lloyd
Lady Hawtitz, the Duke's aunt Minna Gale

An odd picture has been made out of the play that Henry Arthur Jones wrote many years ago. It is different, and that in itself is no mean virtue. Also it shows Florence Reed on the screen for the first time, and that, of course, is interesting to theatergoers who have enjoyed Miss Reed on the stage. Then there is a third count very much in the production's favor—the charm of settings at once beautiful and unconventional, settings that, in turn, reflect the cultivated richness of an English estate and the uncultivated luxuriance of a forest bordering on the sea.

Perhaps the impression of oddness left by the film is due to the politely melodramatic handling of characters far removed from present social problems, yet not far enough removed to become a part of historic tradition. Even when brought up to date for pictures, "The Dancing Girl" does not seem like the kind of a

William Russell is sufficiently intense as John Christison, and Eugene Ormonde is well cast as the Duke. Fuller Mollish never allows one to forget for a moment that he is acting with great feeling.

BROADWAY STAR FEATURE

"The Silent Plea"

Vitaphone Drama in Three Parts. Written by E. Mac Koch. Directed by Lionel Belmore in Co-operation with Sophie Irene Loeb.

Marie Carson, the Mother Edith Storey
John Aldrich, a State Senator Harry Moray
Phil Carson, Marie's Husband Donald Hall
Mary Carson (as a child) Elaine Connelly
Mary Carson (as a young woman) Mary Anderson

Tom Carson (as a child) Malcolm Burns, Jr.
Tom Carson (as a young man) Denton Vane
Wm. Hand, a Factory boss Edward Elias

"The Silent Plea" should win many new advocates of the Mothers' Pension Bill, seemingly a worthy measure in whose favor this realistic drama offers a forceful object lesson. The Vitaphone Company collaborated with the New York State Commission for Relief of Widowed Mothers in dramatizing a typical family tragedy that, according to the argument, might have been averted had the State made suitable provision for the young widow and her two children. Most sociologists seem to agree that our criminals are manufactured in the gutters of crowded tenement districts and that children's courts and children's homes, as established at present, do not solve the problem.

The reasonable contention in "The Silent Plea" is that there exists no substitute for a mother's influence in forming the character of a child. And it goes on to urge that an economic system is at fault when a woman is forced to neglect her children because practically all of every day is occupied in earning enough money to buy food. This condition, it is claimed, is contrary to natural laws and on that account must produce harmful results.

Phil Carson is run down and killed by an automobile and his young wife, Marie, is left with two young children to care for and no money. Her trials, during the years that she gets along as best she can on the scant wages earned in a factory, are visualized with much detail, proper emphasis being placed on the character development of little Tom and Mary—how, left to amuse themselves on the streets, they adopt the manners and morals of street urchins. Presently the authorities assert that she is unable to care for her children and they are committed to a home, a barren place, void of sympathy and affection.

Every woman will understand the feelings of the mother when she goes to the institution on visiting days and finds herself less and less in touch with her children. A lapse in years brings Tom out into the world as a hardened young man, whereas Mary is a frivolous, shallow girl, who thinks of nothing but pretty clothes. Tom robs a bank and his sister starts on a dangerous path, the end of which is not shown in the picture.

Most of this story is thrown on the screen as the mother tells it to an old friend, who has become a State senator. She is appealing for intervention on behalf of her son, and Aldrich is so moved by the pitiable narrative that he enters the Senate chamber and delivers a powerful speech in favor of the Mothers' Pension Bill, as a means of preventing such tragedies.

The film is likely to appeal most strongly to the women in an audience, for it is a natural, human presentation of a woman's problem. Edith Storey makes the mother a very real and persuasive figure. Harry Moray is plausible as Aldrich, and other characters are presented with commendable sincerity. Lack of exaggeration adds to the impressiveness of the story.

Comrade Kitty (Lobis, Jan. 9).—Shannon Pitt, author of this two-part comedy-drama, has made his hero the son of a millionaire manufacturer of face powder, and his heroine a humble factory worker, who loses her position because, innocently enough, she wins the love of the son, thus interfering with a more desirable match. There is nothing particularly strange in this situation; but Mr. Pitt advances his story in a remarkably novel fashion. He makes the fortunes of Ned, the son, contingent upon his effecting a large sale to a wealthy wholesaler, dealer in face powders, who, incidentally, is the father of the girl he is slated to wed. Ned takes his sweetheart along with him, and passes her off as a countess, who gives the powder instant popularity by recommending it as her own choice, and distributing it among the guests of the prospective bride. A Southern colored adds to the dignity of the occasion by impersonating a duke. Ned gets the order and the \$10,000 commission promised by his father. He has no time in marrying Kitty, and the old man is virtually forced to accept her as a member of the family. Mild humor is provided in the characterization of a rival salesman, a very effeminate person, and in the conventional portrayal of the Civil War veteran, Arthur Johnson and Lottie Briscoe do much to make this a pleasing picture.

The Call of the Child (Pathe). A two-part melodramatic production, neither instructing, entertaining or exciting, but having an interest of an obscure nature that is horribly human. Bertha, the daughter of a wealthy merchant, on the night of the announcement of her engagement to a member of the nobility, runs away

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with her ne'er do well lover. After living happily for three years, during which time he has spent all of her money and accumulated a vast pile of debts, their child is taken seriously ill, and its only chance of recovery is an operation by an expensive specialist. Bertha goes to her mother and obtains the money, but is forced to use it to pay her husband's debts. The child dies. Bertha grieves horribly and at last, believing she hears the child calling her, comes out on a balcony in her night gown, while a violent snowstorm is raging, ripe to drop the front, so that her bosom will be exposed and gradually freeze to death. It would seem as if there was enough sorrow and misery and unhappiness to life without emphatically calling attention to it when seeking diversion and entertainment. It is very doubtful whether a story of this kind even teaches a moral and it would seem as though its presentation in a moving picture theater was in extremely bad taste. Asta Nielsen, who has the reputation of being one of the greatest emotional actresses on the Continent, had the title-role, and she will live up to her reputation in this picture. Her work in this production leaves little to be desired.

The Love of the West (Relair, Feb. 5).—The Relair Company just missed producing a striking character drama in these two reels. The first part is far out of the ordinary and worthy of a more natural conclusion. On the death of their father, three children return to the Western home for the funeral. The girl is the mistress of a wealthy New York man, the sons come from the underworlds of Chicago and Pittsburgh. All are distinct characters, who are each other with suspicion and regard with

uneasy wonderment the sweet simplicity of their mother. These scenes are capital in conception and presentation and one waits for the development of the story with genuine interest. After the funeral the children go back to their familiar haunts; but each carries fond memories of the home in the West and the kindness of the mother living all alone. The second reel serves to bring about another family reunion and this time the three young people are ready to reform. It seems improbable. Edna Payne, Stanley Walpole and Norbert Myles do very satisfactory work in this production.

The Friendship of Lamond (Lubin, Jan. 14).—An heroic not to say spectacular course, has been outlined for Victor Lamond, the hero of this two-part drama written by Emmett Campbell Hall. On visiting his old friend Hardy, Victor finds that the pretty wife Elsie, in whom his friend has implicit confidence, is engaged in a violent flirtation with a young neighbor. Elsie longs for adventure and romance and she believes she has found them in Maxim, rather than her husband. She is about to elope when Victor intervenes, announcing that he wants her for himself, and Elsie, whose affections are transferred with remarkable facility, promptly falls in love with the stronger man of the two. Then, to re-establish the husband in the young woman's regard, Victor plays the part of a cad and a coward and Hardy, by comparison, is forced into the position of a hero. The husband never knows how near he came to losing his wife, nor of the role Victor acted on his behalf. The picture is fairly interesting as played by Earl Metcalfe, Orm Hawley, Herbert Fortier and Kempton Greene.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

The extent to which an author stands sponsor for his fictional characters and for the lessons to be drawn from the manner in which they conduct themselves in his photoplay pages, will always be a subject for discussion. How far the author lives up to the ideal—or down to the lack of them—as expressed in his work, is likewise perennial. E. C. Whiteford says that there are those who would associate the author's personality wholly from his work, judging each bit of writing as an entity that has no reference to any characteristics—physical, moral, or spiritual—the author may have. In this viewpoint there is a flavor of the old "art for art's sake" theory, as well as a tacit denial of the law of interdependence. But even those who look at the subject from this angle would not willingly give up their knowledge of Robert Louis Stevenson to estimate his work impartially. Who that has read "Treasure Island" knows the pleasure of him who has made a close study of Stevenson's life in addition; who has seen him as a young law student, as an emigrant, as a stray invalid in the West, as a wanderer in the South Seas—as a brave-hearted, clean-minded, whimsical and altogether lovable man? We plainly recall our first reading of "Adam Bede" at an early age. We were deeply stirred at Hetty's distress and the dramatic scene in which she was saved from the gallows. The whisperings of irregularity in George Eliot's relations with George Henry Lewes had unfortunately reached us mitigated in part by assertions of the higher morality that knows no man-made restrictions. Scandalous tongues will not give to George Eliot the benefit of belief in her sincerity and honesty, but those wagged by the same hypocrites will say: "We should judge the writings of De Maupassant solely by their literary merit; not damning them for their themes nor for the eccentricities of the author. Now that the writing of photoplays has been recognized as a dignified and an honored profession, those who are succeeding in the difficult work are victims of the forked tongue of envy. It was invariably thus; many who cannot emulate seek to tear down. Author's characteristics, good or bad, are sometimes unconsciously reflected on the screen, and in the long run a man's work will relate many important secrets of a man's character to the discerning.

Some photoplay authors are evidently suffering from the foot and mouth disease.

A Serious Error.

We believe it was Pope who said that a little knowledge is a dangerous thing, and small knowledge concerning the public is dangerous indeed. It is a serious error to treat the public lightly, or defiantly, or contemptuously. The public has a way of changing its affections quickly, as history has surely proved. An actor basking in the warm light of public approval to-day may to-morrow find his occupation gone. A writer of fiction or of photoplays to-day may be on the highway to prosperity and to-morrow may have fallen from the roadway. The public is to be studied carefully, to be catered to; to be nursed and given all manner of nice things. "The public be damned," is a foolish slogan. We know of one producer of photoplays who gave the public what he thought the public should have, instead of what the public wanted. Despite intimations from the public, this producer went on his way cocksurely. To-day he is down and out. A year ago a certain writer of photoplays was earning \$6,000 yearly. He has started in the profession under a certain manufacturer, and the editorial department had aided this particular author and helped him along when helping was essential. The author waxed fat and fell in with the Scribes and the Pharisees. Insincere flattery so easily obtainable went to his head. He refused to listen to the desires of his patron; he neglected his work for the flesh-pots; and his work suffered. He started to dictate to the company instead of learning the company's desires and profiting thereby. He became unwise in his own conceit, and friendly advice and caution was accepted in the wrong spirit. It was the beginning of the end; his scripts began to return with startling regularity; his income became nil; he

made the error of losing his hold upon the manufacturer, and through the manufacturer he lost his hold on the public. And this is a true story, beloved!

Keep smiling. "Blue Mondays" come to every author great and small.

Number Them Consecutively.

When writing a multiple-reel story number your scenes consecutively right through the manuscript. Some authorities will tell you that this is a minor question. It isn't; it's an important technical point. Say your first reel contains forty scenes, then start the first scene of your second reel by numbering that scene 41. The majority of the directors prefer consecutive numbering of scenes, and it helps in cutting and trimming. Supposing that you do not number your scenes consecutively. In the second reel you may say "Scene 11, same as scene 9." Do you mean scene 9 in the first reel or the second reel? And, then, again: Eliminate this very common failing. You may write:

Scene 30—same as scene 2.

The director has your script. He is obliged to thumb the pages back to scene 2 from scene 30, for he cannot always remember. Designate the locals of every scene. Write it like this:

Scene 30—Rose Garden—same as scene 2. Be plain and your work will be the more appreciated.

Don't tell your friends that "they can write them all right." Be certain they have the talent. The profession is overcrowded now with incompetents.

Book Adaptations.

It has become the custom for writers of fiction, be they novelists or short story writers, to turn in all their old books and magazine articles to one or more Authors' Agencies. These agencies, in turn, bundle up a couple dozen novels and some old magazines and fire them to the defenseless editor of photoplays. Each book and magazine story is generally accompanied by a letter, which says: "We believe the enclosed novel by James Potboiler is nicely adapted to the motion picture. The story contains very strong man and woman leads." And then the overworked editor is supposed to sit down and wade through three hundred pages of word pictures and dialogue. The fact is that a majority of the novelists and short story writers are as yet ignorant of the photoplay essentials. They also seemingly make no effort to learn the details of the newer profession. They evidently think that all that is necessary is to reach an agreement with some literary agent, turn over all their books and other stories, and then sit down and wait for the photoplay editor to rush up with outstretched hand. Just one novel in one hundred is really adaptable for motion picture purposes, unless undue liberties are taken with the story. It is action, unadulterated action, that is desired, and few novels possess enough of it to warrant paying the prices asked by the agencies. And these agents can save themselves much anxiety, and the photoplay editors much overwork, by submitting such stories, books, or magazine articles that are even remotely adaptable to the photoplay. As it is now, every film editorial department in the United States has a pile of novels and magazines around somewhere which the editor eyes with misgiving.

Photoplay authors cannot be blamed for the over make-up by some actors and actresses, which are lending insincerity to many an otherwise good photoplay.

The "Big Brother" Movement.

"There were words in your recent department which impressed me with their sincere wisdom," writes Frederick E. Lindsey. "They concerned the rush of the 'big brother' or 'literary lions' to photoplayland. Some of these fellows are turning stuff over to the motion picture manufacturers that a good every-day photoplaywright would never write. And the funny part of it is the realization that the manufacturers are calling for it and pushing out the oldtimer to give these 'great-writers-with-a-big-name' room. They seem to have

forgotten that it is the oldtimers that put them where they are; that it is the old photo-playwrights that gave them stories with 'punch' enough to draw the public toward motion pictures. 'The big name' gives distinction to our products,' the producers may say in defense. But, really, how many of our bright motion picture lovers take much stock in the name? If it is a good story, they say: 'That fellow is a good writer.' What else could they say? When 'Mr. Knutt's Millions,' by Hankus Woodenhead, flashes on the screen, the majority of those who came in to see a good story get up and leave.' In recent observation on the 'literary lion' movement we did not seek to convey the impression that all such writers are unsuccessful in Film-land, nor do we think that an author's reputation is not valuable for commercial purposes. What we object to is the indiscriminate flinging of any old thing just because the yarn bears the name of the 'literary lion.' And that, in our estimation, is what the public objects to. If the author of the sixth best seller has a story crowded with action, then film the story and give the public a good story and a good name. But a big name and no story is not at all the wise policy. Many manufacturers are wise to this fact, too. Kalem, Edison, Vitagraph, Mutual Film, Lubin, and other concerns are not dazzled by the 'literary lion's' reputation if the plot and action are not forthcoming. Only recently Mr. W. N. Selig, who, by the way, is one of the shrewdest judges of a photoplay manuscript, and who personally reads every plot before it is produced by the Selig Polyscope Company, only recently did he reject a late novel which bore the name of one of the biggest of 'literary lions' as the author. This novel was the best seller of the three months. The name of the author cut little figure; the action was nil and the plot unsuitable. We quote Mr. John F. Pribyl, of the Selig Company, who truthfully says: 'We want the unusual idea, the idea that contains photoplay possibilities, and the work of the most obscure author is carefully considered.'

Plot ability and originality are important, but the hard labor to round out the trio is vital.

A Couple of Inquiries.

Here are a couple of inquiries similar to many others we have lately received: "If I sell a photoplay to a company and they produce that play, giving it another title, and changing it somewhat in the development, have I right, and is it honorable for me to claim authorship under their title?" Few scripts are produced as written, despite repeated statements to the contrary. Directors are almost certain to change construction to a greater or lesser degree. Titles are frequently changed. If your idea has been retained, and your action followed with reasonable faithfulness, you can claim authorship. You may as well fall in line with the policy of all the other photoplay authors great or small. They all, or nearly all, make similar claims. And then this one: "If I read a short article in a magazine, the article being copyrighted, and I desire to use that idea in a photoplay and I purchase that article or the idea, rather, with the understanding that I am to use it for a photoplay—buy it from the party holding the copyright—is this right? In this case, when I fill out the copyright waivers of the company buying the script written from the idea, is it necessary for me to state that it was taken from a copyrighted article, the idea purchased by me for that purpose?" When you endorse a check, submitted, say, by the Munsey Publishing Company, you also sign an agreement on the back of that check assigning the copyright to said company. Few authors of magazine stories have any right to sell motion picture rights to stories they have marketed. Some authors are given the privilege of reserving motion picture rights, but not many. That halcyon period is past. The publishers like Street and Smith, for example, frequently realize on motion picture rights of stories they have purchased from authors and published. Even if you did obtain the legal rights of a published story for motion picture purposes, few editors would do business with you. They would be afraid to

take the chance. Shun all copyrighted works; stand upon your own originality; be independent; and when you do arrive you will arrive with a bound and will not be hampered by leading strings.

Don't make the gallant lieutenant in the days of '81 go to war in a Ford. Pay attention to the little things.

Short Sizes.

Jack Rose, ex-gambler, will contribute to photoplay uplift by starring in the pictures. A rose by any other name would smell as sweet.

The Artistic Ending Contest decision will not be hurried. There are thousands of manuscripts to carefully consider, and Tux Mison proposes that each contestant shall have an equal opportunity to win. Due notice of the time of the prize winning announcements will be given. It is going to be no light task to select the winners, for all scripts are far above the average.

The Chicago Tribune, in conjunction with the American and the Thanhouser companies, offers \$10,000 for the best idea for a photoplay serial. Write the Tribune for details.

As W. E. Wing, that titled gentleman, truthfully points out: Something must be accomplished to improve photoplay titles. Many conflict, many are repetitions of those gone before, and many are delusions and snares. Many titles submitted in The Mison Contest show thought, and authors are urged to keep up the good work in the daily grind.

Master Rainy Reel says: "Those that try to flatter the editor air of few days on' full of trouble."

Ed-Au Club Meets.

At a recent meeting of the Ed-Au Club, Paul Arlington, of Freeport, B. I., was elected to membership. The regular meeting night was changed from the first Saturday night in the month to the first Wednesday night. Arthur Leeds read a paper on "Helping the Director," which brought forth a spirited discussion. The next paper will deal with the "dramatic punch," and will be read by Phil Lang, Kalem editor. C. B. Hoadley, past president, presided in the absence of President B. P. Schulberg.

Never cross a photoplay plot until you come to it.

Have You Suggestions?

Have you suggestions for the betterment of this department? Are there any details you feel to be lacking? We like criticism, particularly adverse criticism. Be frank, and if you think there is room for improvement, come right in with your ideas. During the coming year we want to make this department better than ever before. You must help us. It is you, Mr. and Mrs. Author, this department fondly hopes to benefit. It is your department, and we wish you to feel free to contribute suggestions or comment. Names will be held in confidence when desired. Let us work together in 1918, even more steadfastly than in days gone by. Thanks. Health, Success.

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

MOTION PICTURE NOTES

George J. Beilhoff, who has been managing the Philadelphia office of the World Film Corporation, has been transferred to the Indianapolis branch. W. W. Kuip has been appointed manager of the Cleveland branch, and H. E. Stahler, former manager of the Warner's Features, Inc., in Dallas, Texas, has been placed in charge of the Atlanta branch. C. L. McVey has recently been placed in charge of the Kansas City branch.

Emmet Dalton, the surviving member of the famous Dalton Brothers, who created a reign of terror in Kansas when Kansas was "the West," is now touring in western New York with eight reels of motion pictures of the "Dalton Boys." His lectures are a warning against crime. Good business is reported.

REVIEWS OF FEATURE FILMS

"A FOOL THERE WAS"

Adaptation of Porter Emerson Browne's Play of the Same Name. Produced in Six Parts by William Fox for the Fox Office Attraction Company. Directed by Frank Powell.

John Schuyler Edward Jose
His Wife Mabel Freaney
The Child Russ Holmes
The Vampire Theda Bara
The Doctor Frank Powell
The Doctor's Platoon Minna Gale

When shown before an invited audience at the Strand Theater this picture was preceded by a recitation of Kipling's poem, "The Vampire," the inspiration for Porter Emerson Browne's drama, and, in turn, for Frank Powell's photoplay. Exhibitors using this film might well adopt the idea, for the tragic verses place an audience in the mood for what is to follow:

*A fool there was and he made his prayer
(Even as you and I)
To a rag and a bone and a hank of hair
(We called her the woman who did not care)*

*But the fool he called her his lady fair
(Even as you and I)*

After hearing the poem recited to the bitter end, one is rather anxious to know more about this Fool and his "rag and a bone and a hank of hair." They suggest an interesting couple. We would like to see just what sort of a mess they made out of life and the picture is here to show us—to show us, in fact, quite graphically.

It is bold and relentless; it is filled with passion and tragedy; it is right in harmony with the poem. For a few moments during the last reel we had fearful premonitions of the approach of a happy ending—the Fool turned into a repentant wise man—but fortunately there is no such in-artistic clasp. He is a wreck, he dies and the Vampire continues on her path, red with the blood of men. The film, then, remains true to its theme, for which the producers are to be thanked.

The people are of to-day, with the interests of modern business and social life; but the veneer amounts to nothing when shot through by the lightning bolt of sex. The Vampire is a neurotic woman gone mad. She has enough sex attraction to supply a town full of normally pleasing women, and she uses it with prodigious freedom. To come in contact with her is like touching the third rail, and all along the track we see, or hear about her victims. Some are dead, others are beggars tramping the streets, still others complete her work with a bullet through the brain. Such is end of the youth who is deserted in favor of John Schuyler.

The affair with Schuyler starts on an ocean liner, and is continued abroad under the warm sun of Italy. Alternating with languorous tableaux and intense kisses, with which the Vampire holds her latest Fool, are scenes showing Schuyler's wife and child at home in America, the simple pathos and comedy relief in the picture being supplied by the little girl. In passing, it may be remarked, that the scenes introducing the child are human and appealing; but the appeal is overworked and one incident, at least, that of the child, her doll and the butler might better be omitted.

Completely dominated by the woman, Schuyler returns with her to New York, where his physical and moral degeneration continues, despite efforts of his wife and friends to drag him out of the quicksand of the Vampire's lips. "So some of him lived, but the most of him died (Even as you and I)."

Director Powell has used enough secondary characters to fill out an adequate plot, and they are well played; but the real acting in the picture, the kind of acting that is interesting every moment, is supplied by Edward Jose as the Fool and Theda Bara as the Vampire. During his decline from a strong, self-reliant man of affairs to a spineless weakling, fit only for the alcoholic ward of a hospital, Mr. Jose undergoes a remarkable change that affects every expression of his personality. Miss Bara makes no chance for conscious appeal in her portrayal of the Vampire, a horribly fascinating woman, vicious to the core and cruel. When she says, "Kiss me, my fool," the Fool is generally ready to obey and enjoy a prolonged moment, irrespective of the less enjoyable ones to follow.

The physical side of the production has been well looked after, with many attractive settings and clear photography that includes several pleasing light effects. D.

"THE LAST CHAPTER"

Adapted from the Story of the Same Name by Richard Harding Davis. Scenario by Richard Willis and Production Staged by William D. Taylor. Produced by the Favorite Players Film Company and Released Through the Alliance.

Donald Gordon Carlisle Blackwell
Sunny Trevor John J. Shannon
Mr. Acornet William Brenton
Jack Hilton Victor Brittain
Mr. Norton Henry Korman
Alice Norton Ruth Hartman
Mary Brown Ollie Kirby

Moving picture photography has advanced to such a high plane of merit in the last year or two that it must be indeed a remarkable picture that calls for expressions of enthusiastic approval from the picture-surfeited reviewer. And it is indeed a pleasure to the aforementioned surfeited reviewer to give vent to an enthusiasm that if not dead is at least semi-dormant.

"The Last Chapter" is a picture that from a photographic standpoint brings

forth every bit of approval and admiration with which one has been endowed. It starts off in the very beginning with a punch and continues to distribute punches from an artistic viewpoint throughout the ensuing four reels. The opening scene, where Donald Gordon takes leave of the alien army in which he has been the leader is without doubt one of the most beautiful ever thrown upon the screen. Then further along there is a moonlight silhouette scene which is truly worth classifying as real art. William D. Taylor, the director, deserves the utmost credit for his highly meritorious work. His settings have been selected with amazing similarity to the scenery of Africa, where most of the action takes place, and it is to be easily seen that he has devoted a vast amount of time and study to the flora and topography of the Dark Continent. His attention to realistic detail is most commendable, there not being one part of the picture to which exception can be taken.

Carlisle Blackwell as the adventurous explorer stood head and shoulders above the rest of the cast. He played a man's part in a man's way, and when that is said the whole field of his portrayal is covered. The rest of the cast was capable and consistently good.

The story is of the typical Richard Harding Davis vintage. It deals with a dashing young adventurer in love with a wealthy girl. He receives an offer to lead an exploration party into the heart of Dark Africa which if successful will bring him fame and fortune and permit him to marry the girl. His quest is nearly ended when a young Englishman of the party, of the plenty of nerve but little stamina type, causes a mutiny and Gordon is left for dead while the party heads back for civilization. It is attacked by savages and all of the white men killed. The Englishman's body with Gordon's papers, which he has stolen, is found by a party of hunters. They naturally mistake it for that of Gordon, and word is sent to England and to the girl of Gordon's death.

Gordon has only been knocked unconscious, however. He continues his quest alone and after great privation is successful and returns to England, where, at a reception, he sees his sweetheart and inadvertently learns that she loves another. That night he tells his story to the assembled guests, including the girl, and conveys the impression that he does not care about the loss of her love. But in order to forget he returns to Africa. It was at this point that Mr. Davis ended his story, thereby causing much indignation. The film story goes on, however, and tells of Gordon's work among the natives in Africa. The girl cannot get Gordon out of her mind, and at last breaking her engagement goes to Africa in search of him. While riding to his camp the party is attacked by savages and Gordon arrives just in time to rescue her from captivity. They confess their ardent love and decide to spend their lives in Africa working among the savages.

"THE BOMB THROWERS"

Three-Part Drama of Italian Life on the Lower East Side of New York. Produced by Pathe Freres under the Direction of Edwin August.

A vivid, exciting drama dealing with the criminal Italians of New York, which portrays the life of these cowardly assassins of the underworld. Edwin August in his dual character as director and principal actor has evolved a clever piece of character work in which he stands out as the principal figure.

A gang of Italian bomb throwers swear to take the life of the district attorney, who has succeeded in sending the chief of the gang to the electric chair. Tony, an organ grinder, does the district attorney a favor by bringing his organ and monkey into the lawyer's house and playing for his sick child. Later, Maria, Tony's wife, falls ill and he calls on the district attorney for aid, which is given, but despite their efforts the woman dies.

The bomb throwers, too cowardly to do their own dangerous work, plot to obtain Tony as their catapaw. They surreptitiously leave a bottle of poison concealed in the organ grinder's house and later tell him that the district attorney poisoned his wife. Tony is easily persuaded to join the bomb throwers in order to obtain his revenge. By a frame-up he is deputed to blow up the district attorney's house. He places the bomb in the cellar and lights it, only to discover on his exit that the district attorney's wife has his own little daughter in the house. He quickly re-enters the cellar and throwing the bomb outside still has time to hurl it into a small outhouse in which the gang of criminals has taken refuge, effectually obliterating them. He rushes into the house, and, filled with remorse, confesses. He is forgiven and allowed to depart. E.

Sales Director C. R. Neely, of the World Film, is doing missionary work in connection with the new plans of the corporation, while Assistant General Manager Arthur S. Kane is making a trip through the South. His objective point is Dallas, Texas, where he will devote some time to investigations of conditions in Texas. When his work in that district is completed he will start for St. Louis. Central District Manager W. R. Seates has returned to Chicago after a visit to the branches in his district.

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A cracker-jack comedy-drama with cast of popular stars.
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A human interest story swarming of real life in every phase.
WINNIFRED GREENWOOD and ED. COHEN
Under direction of Henry Otto Release Wednesday, February 3rd, 1915
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FRACTIONAL glimpses of "The Fairy and the Waif" have been recorded by the watchful eye of the "still" camera in a series of striking photographs to be reproduced in these columns each week.

Stustave Frohman President

WILLIAM L. SHERRILL, Vice-Pres. and General Manager

18 EAST 41st STREET, NEW YORK

FEATURE FILMS

"TRACKED BY THE HOUNDS"

A Two-Reel Edison Written by Carl Freybe and Directed by Charles France. For Release Jan. 22.

Katherine Stuart..... Gladys Hulette
Robert, her brother..... William Bechtel
Count Francisco..... Carlton King
The Adjoining Farmer..... Harry Beaumont
The Italian Overseer..... Frank Lyon
His Assistants..... William Pablos and T. Harris

When directors with a quick eye for beauty happen on some magnificent estate, and with the owner's permission, proceed to make a marvelous picture of what would otherwise have been a passable release, it is but right that the owner, or the landscape artist, should share some of the praise. Frank Vanderlip's Scarborough-on-Hudson estate, with its marble-lined gardens, its pergolas, limestone natatorium, and what not in the highest taste of extensive and expensive gardening, give the picture its exclusive background. It gives the same effect as though the producers had put these hundreds of thousands into the most beautiful backgrounds.

A pair of German police dogs, exceedingly agile and well trained, are used to do the tracking. Malefactors being at a premium along the Rhine, they come to help Director France trace the pretty heiress, whom the villainous Italian gardeners have abducted at the bidding of the scheming Count. They—the dogs—are shown at some length in their man-handling maneuvers. They seem to give the film a very novel turn, and to make possible a very real series of scenes in which the dogs trail and the men follow. The story, which brings about the pursuit of the beautiful heiress, is one which places Gladys Hulette, who looks the young girl without any make-believe, in the power of the Count who, after he has her in the hut in the woods, forces her to write the letter to her brother, asking that the ransom be placed by a certain tree. The dogs are given the scent, and at the crucial moment the hut catches fire so that the young farmer, owner of the adjoining estate may rush in through the fiery place and rescue her.

The title may sound a little lurid, but at least the picture bears the distinction of realistically bearing it out. It offered, moreover, a lot of good character work. Messrs. Pablos and Harris made those two villains seem real.

The Master Key (Universal Special).—Most of the sentimentalism in this, the ninth installment of "The Master Key," is reserved for the second of the two reels. Wilkinson, it appears, has secured the desired papers and therefore is able to claim ownership of the mine. John Dore, both and their allies, follow to dispute his possession and a battle royal results. Wilkinson, connected by a hired band of Mexicans, Dore leading the miners, who rally in his defense. Many men take part in the fight that rages through the streets of the mining town, and there is a succession of more or less thrilling incidents before the Mexicans are vanquished. Robert Leonard and Ella Hall appear at the head of the usual players, supplemented by one new character, an Englishman, who presumably will figure in coming issues.

Everygirl (Victor, Feb. 1).—Similar in theme to "Everywoman," "Everygirl" and other modern morality plays, this two-reel picture, featuring Mary Fuller, presents in a reasonable way the forces in contemporary life that go to make, or unmake the unformed character of a girl. Pleasure, Love, Vice, Vanity, Conceit, and other ingredients of character, are the names given to the people met by Everygirl in business, or society. Pleasure appeals to her rather strongly, nor is she deaf to the promptings of Vanity and Conceit; but when they lead her to Vice at a gay supper party, she draws back and in due time recognizes Love at his true value. It is a modern drama in settings and action, with the symbolic intent of the characters designated by their names. Lorimer Johnson supplied an adequate production and Miss Fuller gave a varied and interesting portrayal of Everygirl.

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CONTEST JUDGES' TASK

Day and Night Work Reduces Number of Manuscripts to Five Hundred

A quartette of perspiring judges are putting in day and night sessions on the manuscripts received in the Mison-Edison Artistic Ending Contest. The decision is not yet in sight, but by energetic work the judges have reduced the scripts to 471. From these the prize winner is to be chosen as soon as possible, but an evenly balanced array of the photoplays is to be known for some time.

You should have seen the flood of manuscripts that the mails brought during the last week of the contest. Not a mail passed without a score of entries, and the force handling the scripts had to be doubled, and finally tripled before the last minute. At this time the judges had already started their work on the manuscripts received in the early days, but the flood of last-minute entries almost submerged them. Their task is made more difficult by the fact that each manuscript is given the most careful consideration, no chance being taken of passing over a worthy ending through haste. The same thorough consideration is being given to the titles, of which over seven thousand were received.

UNIVERSAL FEATURE

Princess Hassan to Be Presented in a Novel Dramatic Feature

Princess Ibrahim Hassan, who was Oia Humphrey, a California girl, is to be presented in a novel feature soon, that will be released on the Universal programme. Neil Shipman, the prominent photo-playwright, has written a dramatic story about the adventures of the Princess, who is related by marriage to the Khedive of Egypt. The picture will be staged in California, with a cast of screen stars in support of the featured player. The picture will be issued through the special feature department of the Universal.

"WILDFIRE" COMPLETED

The World Film Corporation's production of "Wildfire," with Lillian Russell in her original role, has been completed and is scheduled for release on Jan. 25. Many of the scenes for the picture were taken at the Charlestown racetrack, the entire cast being taken there for that purpose.

Fred Mace and the entire "What Happened to Jones" company are now in Jacksonville, Fla., where they are busy engaged on the production of this forthcoming World Film release.

MORE SELIG COMEDIES

An innovation in Selig comedy is expected to be officially announced soon. W. N. Selig has made all arrangements for a series of fun-makers on which a number of prominent authors are collaborating.

LICENSED FILMS

The Snailburg Volunteers (Selig, Jan. 18).—An absurd burlesque comedy composed largely of a series of more or less disconnected episodes. A play upon patriotism in a small country town treated after the manner of an extravaganza and strange to relate making the village braggard, an ardent coward, triumph over his rival and detractors in the village. Funny in a way but hardly to be called humorous.

The Legend of the Lone Tree (Vitaphone, Jan. 14).—An Indian story without unusual features; but pleasing after the manner of films of the character. Ulysses Davis directed the picture from a scenario by Archie R. Lloyd. The principal figures in the action are portrayed by Myrtle Gonzalez, Alfred D. Vachburg, George Kunkel and Otto Lederer. An Indian of to-day tells a little boy the legend of a tree that stands in lonely state at the summit of a bluff. On the morning of the day set for her marriage to Lone Tree, an Indian girl met her lover. Many feathers, and both killed themselves by leaping off a cliff. Thereupon the girl's father turned Lone Tree into an actual tree, destined to mark the spot of the tragedy. Locations and costumes are in the spirit of the story.

In the big fight scene between Tom Terriss and Devore Palmer in "A Man's Shadow," both principals were so realistic that they received cuts and bruises that will not be easily forgotten.

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ITALA'S BIG FEATURES

"Cabrira" Stars to Be Seen in Series of Forthcoming Releases

Much interest has been aroused in the trade by the Itala Film Company's announcement of the appearance of "Cabrira" stars in new multiple-reel features from the famous Torino studios. Harry H. Haver, American head of the Itala interests, has already disposed of a great deal of territory for the "Treasure of the Louisiana," the first of these releases. This is a four-reel drama featuring Lydia Quaranta, the original "Cabrira" in the D'Annunzio production. The All-Star Film Rental Company, World's Tower Building, secured New York State and Northern New Jersey; the Metropolitan Booking Office, 1810 Vine Street, Philadelphia, has Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern New Jersey, and Virginia.

The Cabrira Booking Office, Schiller Building, Chicago, will be the distributors in Illinois, Indiana, and Wisconsin. Francis J. Gilbert, Inc., 1929 1/2 Main Street, Dallas, Texas, has secured Texas, Louisiana, Oklahoma, and Arkansas. H. R. Mason, Atlanta, Ga., has the territory embraced in the States of Georgia, Mississippi, Florida, North Carolina, South Carolina, and Tennessee.

STUDIO BUILT IN TWO DAYS

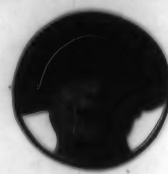
LOS ANGELES (Special).—When the increased activities at the Bosworth plant suddenly demanded another studio, negotiations were immediately entered into with various contractors for the speedy erection of a complete structure of steel and glass. As a result of this, an unusual offer was made to set up the building in forty-eight hours, and a contract was immediately drawn up calling for the completion of a studio in two days. In order to inconvenience the general routine at the Bosworth

World Film Corporation

PRESENTS

The American Beauty

Lillian Russell



In the photoplay based on her great stage success

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By GEORGE BROADHURST and GEORGE V. HOBART

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BERT LEVY

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"FAMOUS MEN OF TO-DAY"

Released Jan. 25

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plant as little as possible, it was imperative that Sunday be one of the days on which work on the new addition was to be done. Accordingly it was agreed that one of the two days be Sunday, and for each day after the stipulated two the contractor would be subject to a fine of \$500. Last Saturday and Sunday were the days chosen for the unusual task, and early Saturday morning a large corps of workmen with wagon-loads of material and supplies were at the plant and soon hard at work. Through Herculean effort on the part of every one connected with the execution of the contract the job was completed in the stipulated time, and Monday morning found another building on the Bosworth premises. The new studio measures sixty by ninety feet and is built entirely of steel and glass. It is equipped with a powerful and complete lighting system so that dark days can be utilized. Nothing has been overlooked, and every detail of the construction has been found thoroughly in accordance with the demands.

ESSAY
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GOSSIP OF THE STUDIOS



Heath, Tucson, Ariz.
ALICE KNOWLAND,
Now with Webster Cullison's Clair
Western Company.

It is commonly supposed that Lou Tellegen, the prominent foreign star, who has just won a great personal triumph in the current dramatic success, "Secret Strings," made his first appearance before the American public last season in "Maria Rosa." This is not entirely true, however, for Mr. Tellegen toured this country on the screen three years ago in support of Madame Sarah Bernhardt in the great photoplay triumph, "Queen Elizabeth," the initial production of the Famous Players' Film Company. Lou Tellegen portrayed the role of the Earl of Essex in this production, the object of Queen Elizabeth's early love and subsequent hatred.

FREDERICK LEWIS, who has for years been a member of the Southern-Marlowe company, has joined the screen ranks as leading man for Beatrice Michelena, of the California Motion Picture Corporation. Mr. Lewis will be permanently located at San Rafael, Cal., where the studios of the California corporation are located.

WEBSTER CULLISON's work with the Western Clair company is seriously hampered by an eight-day rainfall that has inundated the studio and the surrounding country.

CAPTAIN HARRY LAMBERT, the Vitaphone director, is now getting acquainted with his son, whom he had not seen in four years. When Captain Lambert left England for America he placed his son in school for a four-years' course, and the time having ended recently, the son was placed aboard a liner and sent to his father.

The role of Mrs. Cameron in Griffith's screen production of "The Clansman" is taken by Josephine Bonaparte Crowell.

MANY weddings have taken place in the Lubin studio for picture purposes, but a real one is now being planned for Feb. 13, when Clarence Jay Elmer, the Lubin photographer, will wed another Philadelphia screen player, Edith Strout Anderson. Director Joseph Smiley will be in charge of the wedding, which will take place on the top floor of the big Lubin daylight studio. Two motion picture cameras will record the ceremony.

JOSEPH SMILEY, of the Lubin Company's force of directors, did some tall hustling last week, when he completed a three-reel picture in three days. The play was A. G. Spear's "Rated at Three Million," and Smiley wanted to complete it to get at another play. Seventy-two scenes were done in one day.

SHANNON FIFE, one of the shining lights of the Lubin scenario staff, has returned to Philadelphia from his home in Dallas, Tex., where he has been spending a few weeks.

WILLIAM H. TURNER, Lubin's well-known character actor, after an engagement with the E. F. Albee Stock company in Providence, has returned to the Philadelphia studio.

MANAGER THOMAS PERSONS, of the Selig Los Angeles plant, has gone agunning. Several large turtles have found their way into the Selig Zoo and are making away with the valuable water fowl which swim there. Armed with a rifle, Mr. Persons may be seen on sunny days awaiting the appearance of an outlaw on the sunny spots along the concrete embankment.

WHEN MACLYN ARBUCKLE was posing for Bosworth for "It's No Laughing Matter" in November at Los Angeles, the weather was very hot. Mr. Arbuckle, being of goodly proportions, was affected by the heat, and after a very strenuous scene he sought the shade of a generous tree to cool off and rest. His mail was handed to him. Suddenly he was seen to shudder, turn up his coat collar and button his coat. He grew pale. Mrs. Smalley, noticing this, asked Mr. Arbuckle if he was ill. With a shiver in his voice Mr. Arbuckle handed Mrs. Smalley a paper with a telegraphic report of the weather conditions from Mr. Arbuckle's country place on the St. Lawrence River in northern New York. Mrs. Smalley read aloud: "Forty-two inches of snow and still snowing. Temperature below freezing." Mr. Arbuckle rushed madly out into the warm sunshine and said, "Let 'er burn!"

LOUELLA G. PARSONS, who will be remembered as Rosamund's scenario editor, surprised her friends last week with the announcement of her wedding to John McCaffrey, Jr., of Vicksburg, Miss.

WINNIFRED GREENWOOD, of the American forces, was nearly drowned in an over-realistic rainstorm in "Justified," now being produced by Henry Otto. The huge fire hose belonging to the studio apparatus was brought into play. It took four men to hold the nozzle and shot a stream 150 feet into the air. The deluge was so strong that Miss Greenwood ran out of the scene once and it had to be retaken.

CHARLES FRANCE, who has been successfully producing Edison comedies for almost two years, has resigned from that organization.

THIS story is worth repeating. Billy Quirk, of the Vitaphone Company, is famous as a dog fancier. Billy had considerable trouble with the latest New York ordinance that all dogs must be muzzled when on the streets. His dogs were so intelligent that they would always manage to escape the muzzle. So, Sam Speden tells us, Billy evolved the scheme of painting a muzzle on his dogs, and it is working nicely.

LAW FIELD's waiters' quartette, who were seen in "The Girl Behind the Counter," will be seen on the screen in the World Film's "Old Dutch." The tall waiter will be Tom Howland, the short one Pat Walsh, the tough one Charles Mitchell, and Dick Finnegan, the fat member of the quartette.

THIS Mutual studio is going to circumvent the gloom of rainy days. An enclosed stage is being erected which will have a complete equipment of electric lights sufficient for pictures. Generators will be installed.

LORETTA BLAIR is featured in a Majestic drama, "The Broken Lullaby," produced by George Beranger.

J. BARNEY SHERRY is alleged to have been presented with a baby elephant by circus proprietors now wintering at Venice. It is charged that Barney is keeping the pet in his yard and report further has it that Sherry fears it is growing a foot a day. The future certainly has a gloomy appearance for the alleged Barney Sherry bank account.

WILLIAM GETTINGER, of the 101 Bison Company, won first prize for roping at the carnival held in Lankershim last Saturday night. Mr. Gettinger has for the past fifteen years been connected with a ranch in Texas, and only left there to use his talent to better advantage, as far as salary is concerned. The officers of the Lankershim carnival presented Mr. Gettinger with a pair of silvery military brushes. Besides being an excellent horseman and a master at throwing a rope, "Bill," as he is called, is a splendid actor.

A. J. Blair, manager of the Majestic Theater, Wilmington, Del., has changed the policy of his house and will in the future show only big features, booking through the Universal, Paramount, and World Film. The Majestic has a seating capacity of one thousand.

LUBIN

LUBIN MASTERPIECES THE PERFECTION OF PHOTO-MOTION
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EDWIN ARDEN in
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Drama by EDWIN ARDEN
Direction—ROMAINE FIELDING

"THE DISTRICT ATTORNEY"
Drama by CHARLES KLEIN and
HARRISON GREY FISKE
Direction—BARRY O'NEIL

"THE WHITE MASK"
Featuring Little Lulu
Drama by CLAY M. GREENE
Direction—JOSEPH W. SMILEY

ROSE COOGLAN and Ethel Clayton
in "THE SPORTING DUCHESS"
Comedy Drama by OSCIL RALSTON
Direction—BARRY O'NEIL

"THE COLLEGE WIDOW"
Featuring
Ethel Clayton and George Seale Spencer
Comedy Drama by GEORGE ADE
Direction—BARRY O'NEIL

"THE VALLEY OF LOST HOPE"
Drama by SHANNON FIFE
Direction—ROMAINE FIELDING

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"THE BOY WHO WAS A DOG" Friday, January 22nd
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FEATURES ON THE MARKET

Paramount Pictures.
(Lasky) H. B. Warner in The Ghostbreaker.
(Smalley) Lela Weber in False Colors.
(Famous) Florence Reed in The Dancing Girl.
(Smalley) Lela Weber in Aurora Leigh.
(Famous) Marie Dore in The Morals of Marcus.
(Lasky) Edith Tallaferro in Young Romance.
(Lasky) Marguerite Clark in The Goose Girl.
(Lasky) Edward Ahearn in After Five.

General Film.
(Biograph) The Woman in Black.
(Biograph) Under the Gaslight.
(Vitagraph) The Little Angel of Canyon Creek.
(Vitagraph) The Bass Brush Gal.
(Vitagraph) How Clay Made Good.
(Vitagraph) Two Women.
(Edison) Hanton Brothers Fantasia.
(Edison) When Love and Honor Called.
(Kalem) The School for Scandal.
(Lubin) The White Mask.
(Lubin) The District Attorney.
(Lubin) The Valley of Lost Hope.

World Film.
(Calif.) Beatrix Michelena in Mrs. Wren of the Chubbare Patch.
(Hubert) Bertlovyette in Famous Rulers of the World.
(Hubert) Clara Kimball Young in The Deep Purple.
(Hubert) Bertlovyette in New York and Its People.
(Calif.) Beatrix Michelena in Mignon.
(Hubert) Bertlovyette in Great Americans—Past and Present.
(Hubert) Lillian Russell in Wildfire.
(Hubert) Bertlovyette in Famous Men of Today.

Sawyer, Inc.
Cecil Spooner in Nell of the Circus.
Spirit of the Conqueror.
Oath of the Sword.
Without Hope.
As a Man Sings.
The Lady of Lyons.

K. C. Booking Company.
The Spirit of the People.
The Span of Life.
The Coming Power.
The Little Journey.
The Little Journey.
The Little Journey.
The Little Journey.
The Little Journey.

Photo-Drama Company.
Solary and Shamus in After the Ball.
George Kieino.
Anthony Nevill in Julius Caesar.
Howard Stambrook in Officer 666.

Universal.
Annette Kellerman in Neptune's Daughter.
Damon and Pythias.
Anna Little in On the Beach.
The Little Journey.
The Little Journey.
The Little Journey.
The Little Journey.
The Little Journey.

Warner's Features.
The Price He Paid (Mia Welen Wilson).

MUTUAL FILM RELEASES

Monday, Jan. 28.
(Amer.) Silence. Two parts. Dr.
(Keystone) (Title not announced.)
(Bell.) The World Upside Down.
Tuesday, Jan. 29.
(Beauty) Swan's Lucky Day. Com.-Dr.
(Maj.) The Broken Lullaby. Dr.
(Thas.) Finger Prints of Fate. Two parts. Dr.
Wednesday, Jan. 27.
(Amer.) Coals of Fire. Dr.
(Broche) The Gun Fighter. Two parts. Dr.
(Bell.) The Express Messenger. Dr.
Thursday, Jan. 28.
(Domino) Through the Muck. Two parts. Dr.
(Keystone) (Title not announced.)
(Mutual) Weekly, No. 4.
Friday, Jan. 29.
(Key-See) The Bottomless Pit. Dr.
(Key-See) The Famine. Dr.
(Princess) The Home of Silence. Dr.
(Thas.) The Volunteer Fireman. Com.
Saturday, Jan. 30.
(Keystone) (Title not announced.)
(Bell.) The Love Pirate. Two parts. Dr.
(Royal) Ring Around Rosy. Com.

UNIVERSAL FILM RELEASES

Monday, Jan. 28.
(Imp) How Mary Fixed It. Com.
(Joker) The Magic Mirror. Com.
(Joker) Views of Holland. Eds.
(Victor) His Guardian Angel. Two parts. Dr.
Tuesday, Jan. 29.
(Big "U") Allan Ray Smith. Dr.
(Gold Seal) The Madcap Queen of Gredshofen. Two parts. Dr.
(Nestor) When Eddie Took a Bath. Com.
(Nestor) A Mile a Minute Ride. Eds.
Wednesday, Jan. 27.
(Animated Weekly) No. 151.
(Edair) Canceled. Two parts. Dr.
(I-Ko) Merry Mary's Marriage. Com.
Thursday, Jan. 28.
(Big "U") The Unmasking. Dr.
(Max) The Measure of a Man. Two parts.
(Canadian) N. W. M. F. Dr.
(Sterling) Treasure Seekers. Com.

Friday, Jan. 29.
(Imp) The Millionaire Engineer. Two parts.
(Nestor) Joe's Little Escapade. Com.
(Victor) How She Fooled Aunt. Com.-Dr.
Saturday, Jan. 30.
(Bison) The Mystery Woman. Two parts. Dr.
(Joker) He Fell in Love with His Mother-in-Law. Com.
(Powers) The Crime of Thought. Dr.

LICENSED FILM RELEASES

Monday, Jan. 28.
(Bio.) Disgrace's Weekly, No. 23. Com.
(Bio.) The Book and the Baker. Com.
(Edison) Joey and His Trombone. Com.
(Eds.) Two Hearts That Beat as One. Com.
(Kalem) The Tragedy of Bear Mountain. Two parts. Dr.
(Lubin) Patsy Bolivar, series No. 5. "Patsy in Business." Com.
(Pathe) Pathe's Daily News, No. 7, 1913.
(Selig) The Spirit of the Violin. Two parts.
(Selig) Heart-Song News Pictorial, No. 7, 1913.
(Vita.) The Silently Worn Gown. Com.
Tuesday, Jan. 29.
(Bio.) File 113. Two parts. Dr.
(Edison) Olive in the Madhouse. Tenth of "Olive's Opportunities" series. Dr.
(Eds.) At the End of a Perfect Day. Dr.
(Kalem) A Model Wife. Com.
(Kalem) Patsy's Secret. Com.
(Lubin) Green Backs and Red Skins. Com.
(Selig) The Grizzly Gulch Chariot Race. Farce-Com.
(Vita.) The Life of Gams. Two parts. Dr.
Wednesday, Jan. 27.
(Edison) The Terrible Trunk. Com.
(Edison) Lodgings for Two. Com.
(Eds.) The Fable of "The Syndicated Lover." Com.
(Kalem) The Affairs of the Deserted House. First episode of "The Girl Detective" series. Two parts. Dr.
(Lubin) The Attorney for the Defense. Three parts. Dr.
(Pathe) Pathe's Daily News, No. 8, 1913.
(Selig) Heart's Desire. Dr.
(Vita.) The Home Coming of Henry. Com.
Thursday, Jan. 28.
(Bio.) Milledy's Revolver. Dr.
(Eds.) When Slippery Slim Bought the Cheese. Com.
(Lubin) In Her Mother's Footsteps. Two parts. Dr.
(Mina) Black and White. Com.
(Selig) Heart-Song News Pictorial, No. 8, 1913.
(Vita.) The Barrier of Faith. Dr.
Friday, Jan. 29.
(Bio.) Her Blushing Conscience. Dr.
(Edison) An Invitation and an Attack. Two parts. Dr.
(Eds.) The Ambition of the Baron. Two parts. Dr.
(Kalem) The Cause of It All. Com.
(Lubin) The Language of the Dumb. Dr.
(Selig) She Wanted to Be a Widow. Farce-Com.
(Vita.) "The Chief's Gent. Com.
Saturday, Jan. 30.
(Bio.) The Dancer's Ruse. Dr.
(Edison) In His Father's Footsteps. Eds.
(Eds.) Broncho Billy and the False Note. (See U. S. Patent Office. Dr.
(Kalem) The Little Engineer. Twelfth of the "Hazards of Helen" railroad series. Dr.
(Lubin) Another Shade of Green. Com.
(Selig) The Heart in a Woman's Gasp. Melod.
(Vita.) Under the Palm (Broadway Star Feature). Three parts. Dr.

LICENSED FILMS

Chiefly Concerning Males (Vitagraph, Jan. 15).—One of these silent comedies like a sport of thread, first you unwind it to bring about the necessary complications and then you wind it up again to clear them away. A little boy with a penchant for playing postman deposits the letters entrusted to him in the cat bin instead of the familiar green letter box supplied by a paternal government with the result that he makes up his father's business deals, his aunt's love affairs and the intended marriage of the cook and the leg man, only to discover in the end that his mischievous prank turned out beneficially for all concerned.
Getting into a Scrape (Biograph, Jan. 14).—A barber shop in which women are employed is the setting for this slap-stick farce, relating the adventures of several customers. One of them is a married man, another is his bitter enemy and a third is a whole mine one arm. Opening a real with "The Cheese Industry," this subject is good for a few laughs.
The Cheese Industry (Biograph, Jan. 14).—One of the "Near-Indication" series, burlesquing the conventional industrial film. "From the complacent cow to the consumer" is a sub-title indicating the scope of the incidents treated in the burlesque. It is a very funny picture with men wallowing in a substance that passes for cheese and tumbling headlong into vats. On a reel with "Getting into a Scrape."
Out of the Storm (Lubin, Jan. 15).—A typical Western mining town drama featuring John E. Lee and some beautiful moonlight photography. The mine paymaster is held up and robbed by an outlaw, who is chased by the sheriff's posse and escapes from it. He takes refuge in a miner's cabin while the miner is at work, locking the wife, baby and fox terrier dog in the back room. The outlaw falls asleep on the bed and the wife pulling the stove pipe down lets the dog loose through the hole in the roof with a note of warning tied around its neck. The outlaw is captured and the miner and his wife receive the reward.
When Slippery Slim Went for the Eggs (Kessany, Jan. 14).—Slippery Slim, one such poor results from his chickens that he is obliged to buy eggs at sixty cents a dozen. Meeting Pete and a friend of his and an opportunity for a job on Slippery. They write a note to his wife, Sophie, suggesting that she be fed hot water and that salt be placed on their tails. Slippery tries the treatment and soon finds more than half a dozen eggs under a previously unproductive hen. Presently he finds a like number of eggs under a rooster, and then he catches the band that laid the eggs through a window of the poultry house. The best laugh in the film comes when Pete is thrashed with a board by Slippery. The eggs have been placed in the offender's trousers at a point most violently assaulted. Victor Felt, Harry Todd, Margaret Joslin and Ernest Van Pelt are in the cast.



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Production Directed by COLIN CAMPBELL. This is a particularly beautiful story, the characters in which are admirably portrayed by KATHLYN WILLIAMS, WHEELER OAKMAN, FRANK CLARK, EUGENIE BENDER, etc. It's a pastoral story in which the heroine becomes infatuated with a rich, young man from the city and runs away from her old parents to join him. He attempts to perpetrate a mock marriage, but his plans are defeated. Old Jacob, her father, has a wonderful vision of the future and is directed where to search for and bring back to his lost his missing lamb.

Striking News Pictures HEARST-SELIG NEWS PICTORIAL No. 9

Released Monday, Feb. 1. One Reel. Still more condensations of war-over pictures from European battlefields. Also important world news pictures taken by our camera men.

A Selig Western Drama FORKED TRAILS

Released Tuesday, Feb. 3. One Reel. A Western story in which TOM MIX performs some of his customary dare-devil riding stunts. A pretty girl has two cowboy lovers, and the hero defeats his rival and wins her hand.

A Selig Drama JUST LIKE A WOMAN

Released Wednesday, Feb. 5. One Reel. A young man buys the newspaper in a village, and immediately discovers a bright girl who has been acting as assistant editor, because he does not believe in employing women. She keeps him on his toes by coming to his rescue when his plant is destroyed by fire. They combine their efforts to attain happiness.

Best European War Pictures HEARST-SELIG NEWS PICTORIAL No. 10

Released Thursday, Feb. 6. One Reel. Mr. Wallace, one of our intrepid camera men, has just another condensation of pictures taken among the battling nations. Also other important world events shown in pictures.

A Selig Comedy CATS

Released Friday, Feb. 6. One Reel. Jinks has become more serious because his wife has died the household with pet cat. He sits a grump with the surviving feline and is about to drown them when a compromise is effected. It's a rollicking comedy.

A Selig Jungle-Zoo Drama THE LEOPARD'S LAIR

Released Saturday, Feb. 6. One Reel. A den of leopards from the Selig Jungle-Zoo furnish the leading features in this picture. The plot of a charming story is carried through the picture, which is instructive as well as entertaining.

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REVIEWS OF LICENSED FILMS

The Battle of Shantouville (Hemany, Jan. 7).—A good comedy of the slapstick nature made ludicrous by poor judgment in casting a man to play a woman's part. Where a story depends on the allurement of female pulchritude it seems positively nonsensical to give the part to an imperious and so perceptibly masculine. A Chinese restaurant in a Western mining camp has a monopoly on the eating business until a rival imports a female cook. Two miners become jealous and have an amusing fight with pistols and tomatoes eventually getting the whole camp with their vegetable missiles until finally subdued with the aid of the fire hose.

Heart-Selling News Pictorial (No. 2, Jan. 7).—A clear series of views of a more or less uninteresting nature, showing tabernacles in a Boston park; blind women knitting clothes for the soldiers; a woman's cotton car; 10,000 bales being loaded for a German port; General Scott visiting Naco, Mexico, to end the drug across the border; German prisoners of war in England being placed on a floating jail; Christmas gifts of American children being packed to be sent to German soldiers; captured Belgian guns being taken to Berlin for trophies; Emperor William of Germany visiting the Belgian battlefields.

A Safe Adventure (Biograph, Jan. 9).—A split reel comedy. May is Paris. A safe is bought at an auction shop and the purchaser engages two men to deliver it. The former owner suddenly discovers that he has left something of value in the old safe and hurrying to the shop finds it gone. A chase follows, and after various mishaps, the safe is run in earth only to disclose a being owned that the valuable article is an old pair of slippers. On the same reel with *The Fashion Shop*.

The Fashion Shop (Biograph, Jan. 9).—A split reel comedy with a character truly remarkable for its impossibility to determine whether this mountain of flesh is man or woman. The theme deals with a husband who objects to his wife being fitted in a fashionable clothing shop by male tailors. He eventually wrecks the place. On the same reel with *A Safe Adventure*.

Peel My Muscles (Lubin, Jan. 9).—The most attractive bit of this single-reel comedy is that it shows some good scenes in a girl's gymnasium. A teacher of physical culture in dire straits for job discards himself as a woman and obtains a position in a girl's boarding school. He proves an attractive in female garb that the sweetheart of one of the girls falls in love with him. Numerous complications follow which are only straightened out by the appearance of the instructor's wife and children on the scene. The instructor gets a position in a boy's school and the usual happy ending follows. The photography is good.

They Looked Alike (Lubin, Jan. 9).—A. J. Sarant has created something new and always laugh-provoking comedy chase that is really excruciatingly funny. Two tramps, twins, separately tantalize a policeman until he is inveigled into chasing one, while the other hides in some shrubbery. As the pursued one comes to the hiding place he jumps in while the other one takes his place in the race. This keeps up until the policeman is exhausted and calls for assistance. The tramps, emboldened by the success of their ruse, try the trick again with the whole police department as the pursued, using as their place of concealment a stable. All goes well until the owner locks the stable door with one tramp inside, and the other out. Both tramps are caught and meted the usual punishment. On the same reel with *Peel My Muscles*.

The Apartment House Mystery (Kalem, Feb. 3).—An episode in the *Girl Detective* series showing the solution step by step of a more or less simple murder mystery and giving Ruth Roland, the *Girl Detective*, an opportunity to do some rather clever acting. A murdered man is found on the roof of an apartment house with a button and piece of cloth clutched between his fingers. With this clue and the victim's notebook the girl detective discovers that he died in a gambling house. The gambling house keeper is arrested and tells how the victim was a drug fiend and died from the influence of the drug. Fearing arrest, he concealed the body on the roof. The coroner's autopsy reveals that the man died from heart failure and the gambling-house keeper is released.

The Cause of It All (Kalem, Jan. 29).—A comedy produced by O. K. Ward, in which our little friend of the moving pictures, the green-eyed monster, jealousy, is the cause of the mildly amusing mixups of two young married couples. The little monster is introduced in the shape of a note of invitation to luncheon from one negro servant girl to another and the complications immediately materialize, only to be finally adjudicated by the explanations of the two negroes. On the same reel is a short burlesque cartoon of the motion pictures taken under water, in which those mythical denizens of the briny deep, the whitefish and the willie-macque, gambol and cavort in a most amusing manner.

The Little Engineer (Kalem, Jan. 30).—An episode in the *Harbors of Helen* series. The little child of a passenger engineer climbs into the cab of a freight locomotive while the crew are at dinner and starts the engine. The freight pulls out and Helen discovers it just as the caboose is disappearing around the curve. It is a single track railroad and the freight, missing its stop, is due to meet the passenger train, of which the child's father is the engineer, in a head-on collision. Helen jumps on a gasoline hand car and after an exciting chase captures the runaway freight and runs it into a siding just as the passenger train comes along. The picture is most exciting throughout and technically correct with one exception. After running the freight on the side track the passenger train is allowed to pass without again showing the switch, which would have resulted in a derailed passenger train. The acting of the men in the train dispatcher's office at division headquarters was extremely good.

Heart-Selling News Pictorial No. 3 (Jan. 11).—Of local interest in this issue are the Mummers New Year's parade in Philadelphia, the destruction of the Mytic Temple in San Francisco by a bomb, the Winter Regatta at Lake Placid, the burning of the railroad station at Camden, N. J., and troops being shipped west via the Panama Canal. In the war section are pictures of Scarborough after the damage wrought by the German fleet and of Belgian soldiers held captive in Holland.

The Richest Girl in the World (Reliz, Jan. 11).—A story with a moral, showing that true happiness is not dependent on monetary wealth and that true riches are more often in some other form than gold, silver or precious stones. A girl with an income of a million dollars a year is tired of her rapid artificial life and in order to find out what real life resolves to go to work. She obtains a position in a distant city and is rescued from the persecutions of a miser by a sturdy farmer. On the acceptance of an invitation to visit the farm she falls in love with the virtuous son of the mill and resolves to forsake her wealth and spend the rest of her life in the enjoyment of simple domestic comforts. Well photographed and well staged, with capable acting.

The Third Act (Biograph, Jan. 12).—A good story, well told and well acted, and presented in a manner that leaves little to criticize. A popular actor who has outgrown his love for his wife and children returns after a late party of a dubious nature and finds his baby very ill. His wife sends him to the drug store to have a prescription renewed, but on the way he meets some of his convivial friends and with them makes a night of it. The baby dies, and he returns home in the cold gray dawn to find his wife driven insane by grief with the dead baby in her arms. His other daughter is taken away by his wife's sister. Fifteen years later the actor, now a theatrical manager, unexpectedly secures his daughter for a stellar role. During her father's vacation she persuades the author of her late success to write a play in which she supplies the plot. They receive authority to produce it, and on the opening night Roberta, the manager's daughter, sees the story of his early dissipation. The shock is so great that it breaks him and it is only years later when he has been reduced to destitute circumstances that he is forgiven by his daughter.

The Hair of Her Head (Vitascope, Jan. 13).—Jealousy, necromancy, crystal gazing and an automobile chase form the basis for this impossible comedy only funny in parts. A jealous husband goes to a fortune teller who can forecast the future by placing a lock of a person's hair under a crystal, and there some his wife making an association with another man. He hurries to the spot and sees a beautiful blond woman, whom he mistakes for his wife, talking with a strange man. He carries her home in his automobile only to find that he has made a mistake and that his wife has been home all of the time. The husband of the woman he has abducted arrives on the scene, backed up by the police, and the jealous husband is incarcerated in the jail, only to find later that the fortune had been told on his wife's false hair. The acting and settings were of the usual Vitagraph standard.

Baseball and Trouble (Lubin, Jan. 13).—How one is breeds another until the perpetrator of the original one is lost in a mass of deceit is the graphic story told by this amusing little comedy written by O. A. Nelson. A kidnapper desiring to attend the ball game has his wife telephone the office that he is ill. He is so realistic that the boss becomes alarmed and says he will visit the sick man. The wife engages a tramp to masquerade as her husband, so covering him with bandages that he is unrecognizable. Then follows a mass of amusing deceptions and complications ending in the boss being carried off to the hospital as insane on account of the numerous deceptions practiced on him. The photography was good and the acting creditable.

A Strange Road (Hemany, Jan. 11).—An interesting story showing the splitting power of love. The wife of a high-class crook while helping him in one of his jobs, falls in love with another man, and because of her great, clean, pure love desires to turn over a new leaf and lead a straight upright life. In a wisely good last, showing some good silhouette photography, the crook husband is killed, thus paving the way for her heart's desire. The story was adapted for the screen from a story in the *Smart Set Magazine*.

The Insurance Nightmare (Kalem, Feb. 3).—A comedy based on the keen competition in the life insurance business. A wealthy business man is nearly run over first by a trolley car and then by an automobile, and at the club, in detailing his near accidents, mentions the fact that he is thinking of taking out life insurance. His auditors immediately telephone their friends in the insurance business and he is posted to death with a bundle of insurance agents. His son-in-law is to be, by persistent persecution, finally wins the policy and a surcease from his troubles is obtained. A good business comedy.

The Old Code (Reliz, Jan. 11).—The old code on which James Oliver Curwood bases this two-part melodrama is supposed to have existed among Canadian woodsmen. As we gather it from this picture, a man who loses his sweetheart has the privilege of challenging his unsuccessful rival to a fight to the death on an unoccupied island. The action presented shows the code in operation, two French Canadians being the contestants for the love of Marie. Langlois tries to steal the girl from Pierre and a fight with fists failing to bring decisive results, they adjourn to the island to hunt for each other with guns. Marie learns how she and her lover have been deceived by false notes, and journeys to the island herself, where she shoots Langlois just as he is going to end Pierre's career. It is a virile melodrama, forcefully acted in a country that passes very well for the wilds of Canada. While the story is of no great importance, the incidents are presented in a way to hold the interest and create suspense.

Midway of Montana (Reliz, Feb. 3).—An explosion in which a road is debris for several hundred feet is the air, and some very good snow photography characterizes this three-part story of a Western mining war in which Sherman Bainbridge does some very good acting as a well known Wall Street. The story which is extremely simple, deals with the attempt of a Wall Street pirate to steal a mine and has little or interest in it. The love story is unnatural and that of the business war more or less mediocre.

The Plancher (Reliz, Feb. 3).—This could have been made into a strong, vivid single-reel picture but the action drags horribly when stretched out through another thousand feet of film. It is full of incidents that have little or no bearing on the story, and only serve to cloud the action with a mass of unnecessary detail. The blind father of a hospital nurse undergoes an operation which will probably restore his sight, but while in a convalescent state his daughter's honor is attacked and he rips off the bandages over his eyes and sees sufficiently long enough to shoot and kill his daughter's seducer, only to again be stricken blind.

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